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ABSTRACT

This study examined the efficacy of utilizing a learner centered approach in combination with a curriculum built upon video materials within a Taiwanese university English as a Second Language classroom. It investigated how the combination of these two teaching methods would affect students' motivation, listening performance, oral performance, and sense of autonomy. Data were collected from experimental and control group students via listening comprehension and oral production tests, a motivation survey, a motivation and attitude toward film-based instruction survey, a survey on the applicability of the learner centered approach, a self-assessment survey about English language proficiency and attitudes, and interviews. Results revealed significant differences between the groups in oral performance and motivation, though there was no real variation between the groups on the two listening comprehension examinations. The experimental group demonstrated more positive attitudes toward film-based instruction than the control group. They also shifted their perceptions toward the adoption of the learner centered approach, moving toward a more negative opinion regarding the practicality of introducing a learner centered methodology into the language laboratory setting. (Contains approximately 580 references.) (SM)

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英文影片對學習者學習動機與聽講技巧之影響:

學習者爲中心的教學觀

The Effects of Feature Films Upon Learners' Motivation, Listening and Speaking Skills:

The Learner-Centered Approach

林 麗 雲

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ABSTRACT

This research examines the ***efficacy*** of utilizing, in the university language class setting, a ***"learner-centered approach"*** in combination with a curriculum built upon video materials as the primary source of input. The specific analytical focus of this work is to determine how the combination of two relatively progressive trends in language teaching impact upon the Taiwanese student's 1. motivation; 2. listening performance; 3. oral performance; and 4. sense of autonomy. This study builds upon the assumption that the combined influence of a collaborative classroom management style and a video-based curriculum will enable young adult learners to 1. acquire more efficient learning strategies; 2. identify their preferred individual learning styles; 3. adopt more realistic academic goals; 4. develop enhanced self-assessment skills; and 5. attain a greater sense of "autonomy" in social, psychological and personal spheres.

This authentic environment experiment lasted for a full academic year. The subjects for this study were 93 freshmen enrolled in two English laboratory classes at Chinese Culture University during the autumn 2000 and spring 2001 semesters, a total of 36 academic weeks.

The test instruments included: 1. two listening comprehension tests; 2. one oral production exam; 3. an intrinsic and extrinsic motivation questionnaire; 4. a questionnaire on the student's motivation and attitude toward film-based instruction; 5. a questionnaire on the applicability of a learner-centered approach; 6. a self-assessment questionnaire about the learner's English proficiency and attitudes; and 7. interviews between the teacher and students. The statistical analyses were conducted using the SPSS program, and the one-way ANCOVA was used to adjust the influence of the extraneous variable. The 0.05 level of confidence (P-value) was used as a criterion level for determining significant differences.

The findings revealed significant differences in oral performance and on the motivation questionnaire, but no real variation between the experimental group and control group on the two listening comprehension exams. The experimental group actually demonstrated more positive attitudes toward film-based instruction than the control group. The experimental group shifted in their perceptions toward the adoption of the learner-centered approach, moving toward a more negative opinion regarding the practicality of introducing a learner-centered methodology into the language laboratory setting. These findings are discussed, and the theoretical and pedagogical implications are proposed.

中文摘要

本研究旨在探討使用以學習者為中心之教學法，配合英文影片當教材，在大學英語聽講實習課之學習效果。主要目標在發現此種結合運用對於學習者在 1. 學習動機; 2. 聽講能力; 3. 自動自發學習方面之影響。此研究假設藉由此種結合之使用，能使學習者 1. 獲得更有效的學習策略; 2.確定個人偏好之學習方式; 3. 設立更實際之學習目標; 4. 發展自我評鑑的技巧; 5. 獲得個人學習力強化技巧。

主要發現:

1. 聽力方面，實驗組與控制組之表現並無顯著之差別。
2. 口語方面，實驗組比控制組之表現優異。
3. 動機方面，實驗組比控制組之表現較佳。
4. 對於以影片為主之教學看法及態度方面，實驗組比控制組表現出更正面及肯定之態度。
5. 根據實驗組學生的自我評鑑，多數學生認為在聽講能力、動機與自動自發學習方面有顯著之進步。
6. 實驗組學生在接受以學習者為中心之教學法後，對於此教學法之可行性與效能有不同之正負面態度之改變。

最後，根據本研究之結果與發現，提出教學上與理論上涵義之探討。

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Li-Yun Lin

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CHAPTER I

INTRODUCTION

Teaching is an act of empowerment, and educators are liberators. The teacher's primary responsibilities are guidance and enlightenment, the former defined as helping students find their way through the maze of life and the latter defined as providing them with the information and training they need in order to navigate the confusing and sometimes dangerous corridors of the labyrinth. This is just as true for the language instructor as it is for the teacher of philosophy, for both are responsible to the demand that they enlighten and empower.

Basic to this research is an enthusiastic respect for the principles of innovation and transformation, as well as independence and motivation. All of these are parts of the tapestry woven by noted educator and researcher Stephen Krashen, whose work on what he calls the input hypothesis and the affective filter hypothesis has influenced a generation of language teachers, and by Ivan Tudor and David Nunan, whose writings on student-centered teaching have made less noise but nevertheless have had an impact upon classrooms around the globe. Bringing these theoretical and pedagogical schools of thought together presents no problem at all, as they fuel each other. Without delving too deeply at this early stage, it can be noted that Krashen's work in the field of language acquisition suggests that students acquire a target tongue more easily when they are not overwhelmed by self-consciousness and doubt. They acquire language most comfortably in a stress-free environment where they can let down their guard and simply find pleasure in accomplishing a given task. It is the job of the teacher to create just such a safe environment, as well as to provide a goal that exposes students to a variety of linguistic information ranging from the simple to the complex.

Nunan and Tudor build upon this idea by focusing on this input-rich environment and advancing the idea that language acquisition takes place more easily when students are in near-total control of their learning tasks. This enables them to more clearly pick and choose the materials and activities that will suit their needs as language learners. This freedom only further enhances personal motivation, a vital factor in any educational endeavor.

Many years of teaching at the university level have given this author a firm and heartfelt understanding of the rightness of these abovementioned theories. What has for too long been lacking is a way of actually testing these methods in a real classroom setting. From the fall semester of 2000 to the spring semester of 2001, this author was permitted to create an inventive syllabus based on film materials in the laboratory classrooms at Chinese Culture University (Taipei). No longer bound by the strictures of a departmentally written examination and a sanctioned textbook, she was able to test if the innovative materials and pedagogical approaches would lift the veil of terror from students who usually approach the language classroom with little more than dread.

This paper is an in-depth look at the findings of this author, who followed her interests, intelligence and instinct through the development of a classroom approach that achieves these lofty goals without neglecting to meet expectations for the simpler achievements of language acquisition.

The approach offered in these pages is built upon the belief that of all available teaching aids, from textbooks to tapes, none is more effective than the authentic video materials produced for the commercial entertainment industry. These materials provide all the requirements of good instructional materials insofar as they motivate, reduce self-consciousness, and cast a net of linguistic input ranging from the easy to the difficult—with moving images to support the auditory. Thus, the focus in this study is upon the use of authentic video materials.

Classroom aids are useless, however, without an accompanying classroom methodology. This author has proven, through actual application, that the principles of student-centered learning outlined by Nunan and Tudor can be applied to classrooms in Asia. This may come as a shock to many who believe in the myth of the passive Asian student who, like some super-smart computer, sits still and silent in eager anticipation of receiving brain-filling data input from the programmer-teacher. As the following pages will demonstrate, however, this is definitely not the case. This author has seen the spark of motivation catch fire in a classroom full of hitherto unmotivated and disinterested students forced to take a one-credit language laboratory course. Students took on the challenge of teaching themselves, and learned more than could have been taught by even the brightest teacher. The linguistic information students acquired was further branded on their memories by the fact that it was they who sought out this input, and it was they who used it to carry out a project based solely upon their personal interests. Even more important, perhaps, was the students' learning the arts of negotiation, cooperation and mutual support that are part of a team project. These are not language skills, but they are interpersonal skills that will serve these young adults for the rest of their lives.

Information on how the researcher came to develop her ideas for both the materials and the application of methods can be found in the following pages. Here the author offers a more inclusive statement of the problem as well as a rationale and purpose for this work. The chapter ends with a detailed definition of terms.

Background and Rationale

Innovation and transformation are closely intertwined, fueling each other toward the bright flame of learning and encouraging forward movement through a process of steady evolution. Unfortunately, the process of change is rarely comfortable, being more often met with resistance than with concession. This is as true of the modern language learning classroom as it is for any other field imbued with time-honored traditions. This research introduces the findings of one researcher who attempted not to break with tradition but to supplement well-established pedagogy with innovative approaches and progressive materials.

A majority of instructors working at institutions of higher education throughout Taiwan would, if polled, be likely to mention student disinterest and negative motivation as problems that thwart the learning or acquisition of language in the listening laboratory setting. Faced with what at times feels like a growing plague of passivity, instructors have responded positively through the application of authentic video materials to support their required texts, and through experimentation with student-centered exercises that reduce the need for teacher intervention. Both of these trends have inspired the project described in this report, an investigation of the scholastic advantages arising from the reliance upon videotape materials as the primary text in a classroom managed according to the principles of learner-centeredness. The effectiveness of this dual-point approach toward materials and methodology, especially in view of its positive influences upon student motivation, listening and speaking skills, and other important areas related to language learning in the university classroom, is demonstrated through a comparison with the more traditional experience of the printed text used in connection with standard teacher-centered classroom management styles.

The researcher's interest in the use of authentic teaching materials and imaginative approaches to classroom management sprung naturally from a consuming desire to help students improve themselves and an openness to anything that would encourage this improvement. The idea for this study extends back some years to this researcher's previous work demonstrating that authentic feature films can be used as the primary text in the foreign language acquisition classroom, releasing it from the dominance of the printed textbook. This previous research further suggested that video materials could be highly motivating as well as pedagogically feasible (Lin and Fox, 1999).

It was the author's involvement in this earlier endeavor that offered her an insight into the potential benefits of a learner-centered approach used in combination with a film-based curriculum. Practical in-class experiences revealed that learners showed increased motivation when they were occasionally offered opportunities to help their instructor choose both the film materials and accompanying class activities. Students enthusiastically embraced time-consuming homework projects, and many reported a feeling of having personally benefited from these assignments. Working with film materials was like adding a spoonful of sugar to make the medicine go down, so to speak!

Others reported, with a sense of satisfaction and achievement, that they had grown personally through these independent and self-directed activities that had driven them to explore their own learning characteristics vis-à-vis the involvement and use of a foreign language. They came away with more self-directed learning strategies.

Another pilot study undertaken at the university level by this author examined the applicability of negotiation and cooperative learner-centered approaches used in conjunction with feature films. The results of this pilot study revealed just how important student input into the syllabus and take-home projects can be (Lin, 2000). Nevertheless, there remains a need for a further demonstration of the principles of learner-centeredness as they function in an authentic classroom setting, lest any doubt remain regarding the viability of asking Asian-based college students to assume greater responsibility in the oversight of their class-focused learning, from the design and selection of materials to the management of classroom exercises and the final challenge of self-assessment.

The challenge for Asian students is especially obvious, as they are most likely to have experienced the classroom as a place where the teacher dominates all aspects of the learning experience. The burden of proof remains: Can students who have never experienced any real training in student-centered education be asked to take on the challenge of designing and managing their own learning activities?

It was the author's untested presupposition, arising from her many years' experience as a university English instructor, that with proper preparation Taiwanese students may indeed be capable of handling the responsibility of designing their own teaching materials and presenting these in the form of viable learning exercises for the entire class. It is further assumed that the outcome of this student management can be academically beneficial in terms of foreign language acquisition. When video-based teaching aids gleaned from authentic products of the entertainment industry are thrown into this equation, the results can be equally impressive, resulting in notable increases in student motivation for learning the target language.

As noted above, there is tremendous power in the use of authentic teaching materials gleaned from the world of cinema, with even greater consequences arising from the radical act of inviting students to take control of their own learning—both inside and outside of the classroom. Sadly, however, there is a shocking scarcity of serious research into what has been simply the *assumed* positive influence of authentic video resources; nor has any serious research been undertaken regarding the potential for learning inherent in the use of video materials in conjunction with student-centered approaches to classroom management and learning. However, this is not to say that there has been no professional work in either field.

Indeed, an increasing number of studies have been conducted on the implementation and benefits of video-based instruction or materials, with many findings pointing toward the positive academic advantages inherent in the use of a video-heavy curriculum for the EFL/ESL classroom. These studies almost exclusively focus on the materials themselves, offering little insight into the power unleashed by the fusion of authentic video materials and various pedagogical approaches. This research is designed to fill that disturbing vacuum, building upon the above-stated beliefs that Asian students can benefit greatly from a student-centered curriculum built around the use of authentic video materials as a central teaching text.

Chapter Two will offer a review of literature on the theories of learner-centered approaches, second language acquisition, film-based instruction, listening comprehension, motivation, learner autonomy. It is here that a fuller understanding of how the works of Krashen, Nunan, Tudor and others have influenced this study and the direction of language teaching throughout Taiwan.

Chapter Three describes the methodology underlying this research project, including the statements of research, research questions, hypothesis and a pilot study. Also included is a detailed description of the research subjects, instructional materials, procedures, instruments, curricula development, data collection methods and analysis.

Chapter Four offers the statistical results of data analysis. The descriptive results are highlighted in Chapter Five, which also deals with the overall discussion of the results quantitatively and qualitatively. Chapter Five also concludes this introduction to the research undertaken by this author, providing a final summary of the findings, a look at the limitations encountered in this work, and suggestions on the future direction for this and other related projects that can have a dramatic impact upon the learning experiences of students in Taiwan, and throughout Asia.

It is expected that the results of this research will stimulate language instructors in Taiwan and around the world who are interested in using real-world media such as films and those who are intrigued by the suggestion that a student-centered classroom can help learners move toward the greatest possible level of acquisition of the target tongue. The synergy between these materials and methodologies is even greater than might be expected, as this research demonstrates.

Definition of Terms

The reader of this descriptive analysis of the current research project needs to be familiar with a variety of terms used throughout the paper. These are explained below.

Authentic Materials:

According to the *Longman Dictionary of Language Teaching and Applied Linguistics* (Richards et al. 1992), the term "authentic materials" refers to "texts which are taken from newspapers, magazines, etc., and tapes of natural speech taken from ordinary radio or television programs, etc." (p. 27). In this study, the term "authentic materials" means materials not originally produced or designed for English teaching, such as feature films developed by the Hollywood-based entertainment industry.

Learner Autonomy:

A basic tenet of learner autonomy is that the learners accept responsibility for their own learning. Learner autonomy is also related to learners being independent and taking on ownership of their own learning (Littlewood, 1999). Autonomy is not only the capacity but also the ability to take charge of one's own learning, through activities such as setting goals, selecting learning materials, making efforts to contribute to one's own learning, and assessing one's own progress (Holec, 1981;

Hurd, 1998; Huang, 1999).

ESL/ EFL:

According to the *Longman Dictionary of Language Teaching and Applied Linguistics* (Richards et al, 1992), ESL (English as a Second Language) refers to "the role of English for immigrant and other minority groups in English-speaking countries" (p. 124). Meanwhile, EFL (English as Foreign Language) refers to "the role of English in countries where it is taught as a subject in schools but not used as a medium of instruction in education nor as a language of communication" (p. 123).

Feature Film:

A feature film is "a full-length cinema film with an invented story and professional actors", according to the *Longman New Edition Dictionary of Contemporary English*.

Film-based Instruction:

In this study, film-based instruction means the use of feature films as primary teaching sources replacing the textbook as the main text in the college laboratory classroom.

Film Excerpt/Clip/Segment:

These three terms refer to short pieces of scenes taken from a whole film and used as the basis for carrying out various activities through film-based instruction.

Learner-centeredness:

According to Tudor (1996), "learner-centeredness" is "not a label that is attached to a single, clearly delimited school of thought with unambiguous definitions and a clear program of action." "It should be seen in terms of a church or community of believers who share two main sets of concerns: 1) that teaching will be more effective if the teaching structures are more responsive to the needs, characteristics and expectations of learners; and 2) that teaching will be more effective if learners are encouraged to play an active role in the shaping of their study program" (p.1).

Learner-centered Curriculum:

According to Nunan (1988), learner-centered curriculum development involves elements similar to those in traditional curriculum development, such as *planning* (including needs analysis, goal and objective setting), *implementation* (methodology and materials development) and *evaluation*. But it is also a collaborative effort between teacher and learners, since learners are closely involved in the decision-making process about the content of the curriculum and how it will be taught.

Motivation:

There are many ways to define motivation. For example, Usova & Gibson (1986) describe motivation as "the extent to which certain stimuli, objects, or events effect the occurrence or nonoccurrence of the behavior in question" (p. 00). Excitement, interest, and enthusiasm toward learning are the primary objectives in motivation. According to the *Longman Dictionary of Language Teaching and Applied Linguistics* (Richards et al, 1992), motivation consists of the "factors that determine a person's desire to do something" (p.238). A distinction is sometimes made between instrumental motivation and integrative motivation, and at other times between intrinsic and extrinsic motivation.

Second/Foreign Acquisition/Learning:

Based on the definition Krashen and Terrel (1983), second/foreign language ***acquisition*** is the natural way to develop linguistic ability. It is a subconscious process, similar to child first language acquisition, involving implicit knowledge, and with no help from formal teaching. In contrast, second/foreign language ***learning*** means knowing about language. It is a conscious process, involving formal, explicit knowledge of a language, and it is accompanied by much help from formal teaching (pp. 27-28). University students (young adults) usually use these two ways to develop their language competence.

Subtitles/Closed-Captions:

Subtitles/closed-captions are words printed at the bottom of a screen to translate or show what is being said. However, while subtitles show every spoken word in context, the wording in closed-captions is sometimes reduced or changed because of space limitations (Katchen, 1996). In this study, the subtitles may be in Chinese or English, but the closed-captions are always in English.

The Affective Filter Hypothesis:

The affective filter hypothesis states that attitudinal variables relating to success in second/foreign acquisition generally relate directly to language acquisition (Krashen & Terrel, 1983, pp. 37-38). Learners with a lower affective filter tend to perform better and be more open to input in the new language.

The Input Hypothesis:

The input hypothesis states that we acquire language by understanding input that is a little beyond our current level of competence. It also claims that listening comprehension and reading are of primary importance in the language program, and the ability to speak (or write) fluently in a second/foreign language will come on its own with time (Krashen & Terrel, 1983, p. 32).

Effects:

According to the *Longman New Edition Dictionary of Contemporary English* (1997), effects are "things, such as recorded sounds, patterns of lights, man-made objects or creatures intended to seem real, that are produced to be heard or seen in a film, broadcast, or theatrical production" (p. 472).

Negotiating and Cooperative Teaching:

In this study, the term "negotiating and cooperative teaching" refers to a way of teaching that is done through-consultation and collaborative effort between the teacher and students. The teacher no longer has a dominant role in this mode of teaching.

Self-assessment:

According to the *Longman Dictionary of Language Teaching and Applied Linguistics* (Richards et al, 1992), self-assessment refers to the process of checking one's own performance on a language learning task after it has been completed or monitoring one's own success in using a language (p. 327).

CHAPTER II

REVIEW OF LITERATURE

Introduction

This review of relevant literature includes a description of the theoretical bases and research findings upon which this current study is anchored. The first section offers an introduction to the principles of learner-centeredness, with an emphasis upon David Nunan and Ian Tudor's definition and description of learner-centered approaches (Nunan, 1988, 1989, 1990, 1999, 2000; Tudor, 1987, 1993, 1996), as well as their implications and implementation for second/foreign language teaching.

The second section provides an introduction to second language acquisition theories, concentrating on Stephen Krashen's Comprehensible Input Hypothesis and Affective Filter Hypothesis. Theories and implications of the role of motivation in the field of learning will also be reviewed.

The third section reviews the rationale offered by numerous researchers and teachers for the use of films in the language classroom, with a particular emphasis upon how films fit into a learner-centered methodology. Of interest will be research focusing on the use of video resources in Taiwanese classroom settings, and the scholastic benefits derived from the implementation of films. Also included, near the conclusion of this chapter, is a look at various observations regarding the possible disadvantages and hindrances linked to the use of films in the language-learning endeavor.

The Learner-Centered Approach to Teaching

Definition

A conclusive definition of "learner-centeredness" is hard to pin down, according to Tudor (1996). Concepts about learner-centered classroom management find their origins in the liberal sixties, when researchers expressed an interest in the viability of making teaching more responsive to learners' needs and in the development of a means of enticing learners to play a fuller, more active and participatory role in language learning. This is not to say that learner-centeredness has since won unanimous support, for teachers have their own opinions about the definition of learner-centeredness, "some positive or enthusiastic, others reserved or even skeptical" (Tudor, p. 1). Many of teachers are uncertain and confused about what the term "learner-centered approach to teaching" involves and how it can be realized in the context of language learning.

This source of confusion is understandable because, as Tudor points out, learner-centeredness is not a single, clearly delimited school of thought with unambiguous definitions, nor a clear program of action. Instead, it should be thought of as two beliefs that may be highly appealing to teachers who see themselves as liberators rather than warders. The first belief is that "language teaching will be more effective if teaching structures are made more responsive to the needs, characteristics and expectation of learners, and if learners are encouraged to play an active role in the shaping of their study program" (Tudor, p. 1). The second belief is that "the desire to explore the practical means by which such a qualitatively enhanced involvement of learners in their language study may be realized in day-to-day teaching practice" (Tudor, p. 1). Confusion arises in part due to complex and evolving social and educational systems. Furthermore, some terms such as 'autonomy' must be understood as they have evolved over time, a truth that applies to the term 'learner-centeredness' as well.

Developments and Trends in Learner-centered Teaching

As mentioned above, the trend toward a learner-centered approach arises from "the confluence of a number of sometimes overlapping, sometimes differing perspectives on language teaching" (Tudor, 1996, p. 3). These perspectives involve humanistic language teaching, communicative language, learning strategy research, and individualization.

Humanistic Language Teaching

The humanistic movement in language teaching embodies an eclectic grouping of progressive ideas. Influential work in these varied approaches, coming from researchers in the fields of general education and psychology such as Rogers (1961), Maslow (1970), and Underhill (1989), has provided valuable categorizations and insights that contribute to an understanding of the larger field of learner-centeredness. Underhill catalogues seven main themes in humanistic psychology: 1. high-level health and well-being; 2. the whole person; 3. the human movement towards self-realization; 4. change and development; 5. education as a life-long process; 6. respect for an individual's subjective experience; and 7. self-empowerment (quoted in Tudor, p. 3).

Stevick recognizes five main strands in human thinking, which he labels H1-H5

(Hypotheses):

> (H1) *Feelings*, including both personal emotions and esthetic appreciation. This aspect of humanism tends to reject whatever makes people feel bad, or whatever destroys or forbids esthetic enjoyment.
>
> (H2) *Social relations*. This side of humanism encourages friendship and cooperation, and opposes whatever tends to reduce them.
>
> (H3) *Responsibility*. This aspect accepts the need for public scrutiny, criticism and correction, and disapproves of whoever or whatever denies their importance.
>
> (H4) *Intellect*, including knowledge, reason, and understanding. This aspect fights against whatever interferes with the free exercise of the mind, and is suspicious of anything that cannot be tested intellectually.
>
> (H5) *Self-actualization*, the quest for full realization of one's own deepest true qualities. This aspect believes that since conformity leads to enslavement, the pursuit of uniqueness brings about liberation. (Tudor, p.4, citing Stevick, 1990, 23-24).

Moskowitz (1978) and Stevick (1976, 1980) have tried to explore ways to implement some of these psychological and educational principles in second language teaching. Indeed, certain methods—such as Asher's Total Physical Response, Curran's Community Language Learning, Gattegno's Silent Way and Lozanov's Suggestopedia—have gained much support and popularity from a population of those interested in humanistic approaches to language teaching.

The Silent Way. The external form of a Silent Way class is the teacher's orchestration of learners' oral production through the carefully designed use of colored rods and pronunciation, or vocabulary charts. The teacher's spoken intervention is kept to a minimum, and judgment or correction is explicitly avoided. The teacher places responsibility for producing language and identifying meaningful patterns on the learners themselves. In this way, learners are meant to develop their independence, autonomy, and a sense of personal responsibility for their learning (Tudor, pp. 4-5).

Community Language Learning. In a Community Language Learning (CLL) class, students typically sit in a circle and interact with each other naturally about a topic of personal relevance. Students can either express their ideas in their first language (L1) or in the target tongue (L2). The role of the teacher is either to give L2 form of what the learners say in their L1, or to gently to reformat the learner's L2 utterance in an appropriate manner. The content of the conversation is recorded and replayed at the end of the class, and various tasks related to the content are conducted in order to enhance retention. Therefore, CLL has no pre-set syllabus, the language content being acquired directly from the *interests* and *concerns* of the learners themselves. As the resource person who helps learners to formulate their messages in the L2, the teacher is responsible for creating a supportive and non-judgmental atmosphere that will help foster open and reliable relationships among the students.

In summary, the humanistic movement in language teaching contributes to the development of our profession's understanding of learner-centeredness in two ways. First, it allocates the subjective and personal concerns of learners to a central place in language teaching. Second, it places the emphasis on the learning process itself, and especially on the learners' effective involvement.

The Adult Language Learner

Adult learning theory has had an important influence on the development of learner-centered language teaching. Among the most influential theorists in the field of adult learning are Knowles, Brundage and Mackeracher. Knowles' *The Adult Learner: a Neglected Species* has been very influential in the field of adult learning. The specialists Brundage and Mackeracher outlined some remarkable principles of adult learning. (Because of time constraints, only the most relevant were reviewed.)

> Adults who value their own experiences as a resource for further learning or whose experiences is valued by others are better learners.
> Adults learn best when they are involved in developing learning objectives for themselves which are congruent with their current and idealized self concept.
> Adults do not learn when over-stimulated or when experiencing extreme stress or anxiety.
> Those adults who can process information through multiple channels and have learnt 'how to learn' are the most productive learners.
> Adults learn best when the content is personally relevant to past experience or present concerns and the learning process is relevant to life experiences.
> Adults learn best when novel information is presented through a variety of sensory modes and experiences, with sufficient repetitions and variations on themes to allow distinction in patterns to emerge. (Nunan, 1988, p.22-23, citing Brundage and Mackeracher, 1980, 21-31)

Some research studies have indicated that adult learning is greatly influenced by the learner's past learning experiences, current concerns, and future prospects. Adults are more interested in acquiring skills that can help them with life-long learning, not just with achieving immediate goals. This aspect of adult learning has some principles in common with learner-centered philosophy. Brindley further suggested:

> ...one of the fundamental principles underlying the notion of permanent education is that education should develop in individuals the capacity to control their own destiny and that, therefore, the learner should be seen as being at the center of the educational process. For the teaching institution and the teacher, this means that instructional programmes should be centred

> around learners' needs and that learners themselves should exercise their own responsibility in the choice of learning objectives, content and methods as well as in determining the means used to assess their performance.
>
> (Nunan, p. 24, citing Brindley, 1984, p. 15)

Communicative Language Teaching (CLT)

Theories of adult learning have had a tremendous influence on the development of learner-centered curricula, with Communicative Language Teaching (CLT) as one of the primary contributions. Arising in the mid-sixties from a rising tide of dissent against the code-based view of language teaching that underpinned the dominant audio-lingual and grammar-translation methods, CLT spoke to a desire to develop course design structures that could be more responsive to learners' authentic communicative needs (Tudor, p. 7). Communicative Language Teaching stood counter to authoritarianism in the classroom, and encouraged individual initiative and responsibility in the practice of choice of objectives and methods, and self-assessment in the process of progress and performance (Trim, 1980, p.47). Nunan emphasizes the necessity for students taking responsibility for their academic progress, arguing that self-correction and "the ability to use language to get things done" are primary components of all communicative approaches (Nunan, 1988, p. 25). One of the greatest players in incorporating research into the development of CLT was the Council of Europe's Modern Language Project (MLP), which actively endorsed the promotion of learner-centered, motivation-based approaches to teaching.

Learner-Centered Curriculum Development

The preceding section has examined the definition, the background of 'learner-centeredness' and the trends which have influenced its development. This section is devoted to the introduction of characteristics of learner-centered curriculum development. Most of the relevant theories about this topic are based on Nunan's *The Learner-Centered Curriculum* (1988). In his definition there are similarities and differences between the learner-centered curriculum and the traditional curriculum. Nunan never abandons a respect for "planning (including needs analysis, goal and objective setting), implementation (including methodology and materials development) and evaluation" (Nunan, 1988, p. 2).

The key difference between the learner-centered curriculum and traditional curricula, according to Nunan, is that the former is a collaborative effort between teacher and learners. In the learner-centered curriculum students are actively involved in decision-making processes about the content of the curriculum and how it is taught. They share more responsibility for their own learning.

Moreover, the curriculum no longer follows a fixed sequence of steps in which planning precedes implementation, which in turn is followed by evaluation. Aims and objectives, materials and methodology are not pre-set. The situation will be like what Shavelson and Stern stated:

> Most teachers are trained to plan instruction by (a) specifying (behavioral) objectives, (b) specifying students' entry behavior, (c) selecting and sequencing learning activities so as to move learners from entry behaviors to objectives and (d) evaluating the outcomes of instruction in order to improve planning. While prescriptive model of planning may be one of the most consistently

> taught features of the curriculum of teacher education programmes, the model is consistently not used in teachers' planning in schools. Obviously there is a mismatch between the demands of the classroom and the prescriptive planning model.
> (Shavelson and Stern, 1981, p.477).

In the learner-centered (negotiated) curriculum, much of the consultation, decision-making and planning is informal and takes place during the course of program delivery, not as part of a pre-determined pre-established curriculum.

What follows is a look at the steps in learner-centered curriculum development.

Initial Planning Procedures

According to Nunan (1988), there are three major steps in planning: data collection, needs analysis, and the grouping of learners.

Data Collection. The starting point for learner-centered curriculum development is the collection of various types of learners' biographical/objective data, including proficiency level, age, educational background, the length of time spent in the target culture, even educational and life goals. Some subjective factors might also be collected, such as the students' preferred length and intensity of the course, preferred learning arrangements, and learning style preferences. (Nunan, 1988).

Needs Analysis. A learner-centered curriculum requires the specification of behavioral objectives. Richards points out that the needs analysis serves three main purposes: "It provides a means of obtaining wider input into the content, design and implementation of a language program; it can be used in developing goals, objectives and content; and it can provide data for reviewing and evaluating an existing program" (Nunan, 1988, p. 43, citing Richards 1984, p.1).

Grouping Learners. The initial purpose of collecting learner data is to group learners in appropriate ways, with proficiency levels serving as a grouping criterion. It is assumed that learning/teaching can be more effective if the level of learners is homogeneous. This current research found, however, that more flexible groups are possible and that administrative obstacles can be overcome. This is not to say that there are not difficulties to be overcome, such as the inflexibility of an institutional bureaucracy whose policies may work against the goals of smaller classes representative of homogeneity insofar as skills and interests are concerned. The policy of establishing mixed proficiency groups still dominates ESL/EFL classes (Nunan, 1988).

Content Selection and Grading Content

The initial and ongoing collection of student data can also be used for content selection and selection of learning materials and activities. Nunan maintains that "Ideally, in a learner-centered system, content should be derived through a process of consultation and negotiation with the learners, the principal consideration being the communicative needs of the learners"(p. 55). Rowntree further suggests that two sets of approaches—intuitive and analytical—be used to undertake content selection. Intuitive approaches can help instructors think up possible content, and analytical approaches aid in elaborating and extending those teacher-generated ideas (p.35). Intuitive approaches to content specification that have been suggested by Rowntree include the following:

--- asking other teachers and subject-matter experts

--- reviewing textbooks aimed at students working at about the same level as ours will be

--- reading more advanced books and scholarly articles on the subject

--- reviewing films, radio and television tapes, newspaper and popular journal articles, etc. relating to the proposed subject

--- asking prospective students their existing conceptions of, and attitudes to, the key concepts of the subject matter

--- thinking of essential activities that students need to engage in as part of the course

--- studying an examination syllabus, the question papers, and examiners reports from previous years, and so on.

(Rowntree, 1981, pp. 35-36, adapted version)

Analytical approaches to content selection can be task, concept and competency analysis, and the use of objectives. The use of objectives raises most discussion; it is very important in the learner-centered curriculum. Many advocates of learner-centered curriculum development claim that improved teaching demands the initial introduction of course objectives. The debate over this controversial question continues.

Nunan points out that making explicit one's course objectives could have the following benefits:

(1) Learners come to have a more realistic idea of what can be achieved in a given course.
(2) Learning comes to be seen as the gradual accretion of achievable goals.
(3) Students develop greater sensitivity to their role as language learners and their rather vague notions of what it is to be a learner become much sharper.
(4) Self-evaluation becomes more feasible.
(5) Classroom activities can be seen to relate to learners' real-life needs.
(6) The development of skills can be seen as a gradual rather than an all-or-nothing process.

(Nunan, 1988, p. 61)

Teacher Role and Responsibility

In most traditional modes of teaching, the teacher performs two roles: one as *knower* and another as *activity organizer*. The teacher is "a source of knowledge in terms of both the target language and the choice of methodology" and represents "a figure of authority who decides on what should be learned and how this should best be learned" (Tudor, 1993, p. 24). The teacher is likewise an activity organizer who "sets up and steers learning activities in the right direction, motivates and encourages students, and provides authoritative feedback on students' performance" (p. 24). These two teacher roles also exist in the learner-centered approach, but the instructor must take on additional responsibilities as a *learning counselor* and *facilitator*.

In order to make more appropriate curriculum development decisions, the teacher needs to understand the intentions and resources of the learners. Through consultation and negotiation with students, the teacher gets to know students' diverse needs, learning preferences, learning styles, and perceptions of teaching. In the learner-centered mode of teaching, the teacher needs to continuously nurture students' self-awareness and self-development (Bird, 1993, p. 26). Teachers need at their disposal a wide variety of "self-assessment and reflection tools to help them assess fundamental beliefs and assumptions about learning, learners, and teaching, as well as differences between their perceptions of practice and those held by students in their classroom" (McCombs, 1997, p. 1). These will help instructors lead students toward a greater awareness of their own needs, and provide students with an avenue toward monitoring their own learning progress. McCombs further recommends that those teachers who want to advance student learning and achievement through the implementation of a learner-centered approach must:

(1). Believe in the need for change
(2). Be willing and able to modify their practice
(3). Have opportunities to see models of the required change
(4). Have an administration and school that supports the change
(5). Be held accountable for maintaining practices consistent with current views of learning
(6). Be provided with instructional guidance.
(McCombs, 1997, p. 8)

In a learner-centered educational system, the teacher is still the principal agent of curriculum development even when student involvement and participation are taken into account (Nunan, 1988). The teacher needs to prepare students in a number of areas, such as self-awareness as language learners, awareness of learning goals, awareness of learning options and language awareness (Tudor, 1993, pp. 24-25). Furthermore, in order to do content selection, the teacher must be able to analyze learner needs so as to have a deeper insight into students' actual communicative needs.

If students can take part in deciding what they are going to learn, they will become more motivated and involved in the learning process. The selection of appropriate methodology is a further challenge. Only after getting to know students' preferred learning styles and their beliefs and experiences about language learning can the teacher make an accurate selection of classroom methods.

Although in the learner-centered approach to teaching, students are expected to take some responsibility for their own learning, the teacher nevertheless "remains ultimately responsible for ensuring that effective learning takes place" (Tudor, 1993, p.

27). She has to evaluate student contributions, decide how this can be done, know how capable her students are, and be aware of student motivation and maturity as well as of the miscellaneous constraints that might limit their learning. After attaining an understanding of these issues, the teacher can then work to get students involved in the learning and planning of their curricula.

Adopting a learner-centered approach to teaching can make extra demands on the teacher's time and effort, and can introduce an element of unpredictability and discomfort into course planning and development. Furthermore, in the role of learning counselor, the teacher may need to develop the personal, educational and course planning skills that have been suggested by Tudor (1993). Allwright in his 1984 article entitled "Why Don't Learners Learn What Teachers Teach?—The Interaction Hypothesis," cites differences in students' perceptual filters as a reason why some classes simply do not succeed.

Murphey (1993) echoes this idea in an article entitled "Why Don't Teachers Learn what Learners Learn?—Taking the Guesswork Out with Action Logging." Murphey argues that if the teacher cannot be sure about what students are actually learning, why are they not listening to the learners about what they are learning? Murphey suggests that teachers use student action logging to explore students' perceptions about what is going on in classrooms, to get students' feedback into the syllable design, to be more aware of students' responses and difficulties, and to examine individual desires, questions or interests.

In his 1998 dissertation, McCord cited the data analysis from his own research to argue that a so-called learner-centered teacher inhabits at least four possible

As Littlejohn (1985) pointed out, the learner-centered approach should "allow learners a greater role in the management of their learning, by providing opportunities for learner choice in the method and scope of study" (p. 253).

Eken (1999) further developed a way to explore the idea that teachers have a lot to learn from their students, and that students themselves have a lot to learn from each other through the process of *'learner observation'*. He stated that learners could contribute suggestions and directions in their observation journals that could then provide the teacher with exploratory practice and lead to more effective teaching in the future.

The Relationship Between Teacher and Student

The relationship between the teacher and learner in the learner-centered context is more akin to the relationship between partners, collaborators or co-creators. Although the teacher still shoulders most of the responsibility for content selection and methodology, as well as for curriculum development, the learner's participation and input are indispensable in shaping the learning process. The student-teacher relationship is close and intimate compared to the relationship that develops in the traditional teacher-centered educational system. Teachers are more open to student feedback and feelings, and more willing to take learners' diverse abilities and motivations into account. Only when the interaction between the teacher and the learner is harmonious can effective learning take place.

Second Language Acquisition

The foundational basis of this study is set in second language acquisition theory.

What follows in this second part of the literature review is an examination of the related theories of second language acquisition, listening comprehension, motivation and learner autonomy. This is not a comprehensive review of these theories, as only the theoretical work related to the issues critical to this study is discussed.

Stephen Krashen's groundbreaking studies in the natural acquisition of language rest upon five basic hypotheses (1983). These are: "The Acquisition-Learning Hypothesis," "The Natural Order Hypothesis," "The Monitor Hypothesis," "The Input Hypothesis," and "The Affective Filter Hypothesis." Here only the last two hypotheses will be discussed and reviewed, as they are more directly related to the focus of this study.

Second Language Acquisition

According to Krashen and Terrell (1988), language acquisition is the "natural way to develop linguistic ability, and is a subconscious process; children, for example are not necessarily aware that they are acquiring language, they are only aware that they are communicating" (p. 26). It is different from the process of language learning, which is best described as "knowing about" language, or the "formal knowledge" of a language (p. 26). According to Krashen and Terrell, acquisition can only take place when input is comprehensible to the learner and the affective filter is low.

The Input Hypothesis

The Input Hypothesis (Krashen & Terrell, 1983) assumes that "we acquire (not learn) language by understanding input that is a little beyond our current level of (acquired) competence" (p. 32). This hypothesis also claims that listening and reading comprehension are of primary importance in language acquisition, with speaking ability emerging naturally and in time, when the acquirer has achieved a feeling of competence through exposure to enough comprehensible input (Krashen & Terrell, 1983, p. 32).

How can an acquirer move from stage I (one's current level of competence) to stage I+1 (the next step beyond one's current level) and comprehend input that has not yet been acquired? Some researchers suggest that language teachers provide context and extra-linguistic information, and add visual aids to help the learner comprehend I+1 structure (Bransford & Johnson, 1972; Krashen & Terrell 1983; Hudson, 1982). If students receive sufficient comprehensible input, then I+1 will happen automatically. In this study, one of the reasons for using films to help students achieve language acquisition is that film materials can provide rich visual aids to input, and at the same time expose students to large quantities of input. The input can become more comprehensible through the support of visual images and various subtitles.

Affective Filter Hypothesis

Some researchers specify that students with stronger motivation, a good self-image, and optimal attitudes can perform better in second language acquisition. Contexts or circumstances of low anxiety likewise serve to facilitate language acquisition. Krashen and Terrell (1983) claim that only when the affective filter is low can input become more comprehensible, and competence be acquired. When acquirers have the right and positive attitudes toward the language, they can be more open to the input. Students with better motivation and positive self-images will search for and achieve more input. At the same time, they will be more willing to interact with native speakers. One of the reasons why students enjoy film-based instruction is that they think they can acquire language in a low anxiety situation while also deriving great pleasure from the viewing activity.

Listening Comprehension

Studies have shown that listening is a complex, active process and a problem-solving skill (Wipf, 1984; Vandergrift, 1999). In this process, the listener must "discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intonation, retain what was gathered in all of the above, and interpret it within the immediate as well as the larger socio-cultural context of the utterance" (Vandergrift, 1999, p. 168). Other researchers claim that listening is a process in which "recognition of sounds, knowledge of lexicon, syntax, discourse markers, and the world, all interact with each other" (Dunkel, 1986; Glisan, 1988, cited by Bacon, 1989). More importantly, the listener has to imply meaning from a larger context (Bacon, 1989).

Factors Affecting Listening Comprehension

Boyle (1984) in his article "Factors Affecting Listening Comprehension" claims that complex factors such as listener factors, speaker factors, and factors in the material and medium can influence listening comprehension. Listener factors include both general and more specific factors. General factors comprise the listener's experience in listening to the target language, his general intelligence, and his general background knowledge of the world. More specific factors involve physical, educational, intellectual, and psychological factors. The speaker's language ability, production, speed of delivery, prestige and personality will also affect listening comprehension. Finally, phonological features, lexis, syntax, cohesion of the language, the difficulty of the content and concepts, acoustic environment, and the support of gestures, and visuals will have a significant effect on listening input (p. 35).

Strategies for Listening Comprehension

With regard to the enhancement of listening comprehension, researchers have introduced some effective strategies to help students achieve second language listening acquisition. O'Malley and Chamot (1989) undertook a study to examine the mental processes which second language learners use in listening comprehension and the different strategies used by effective and ineffective learners. They identified perceptual processing, parsing and utilization as mental processes used by students (p. 418). Cervantes and Gainer (1992) claim that syntactic simplification and repetition could make listening input more comprehensible. Researchers emphasize that training in note-taking strategies can facilitate and enforce listening comprehension (Williams, 1984; Dunkel et al, 1998). Taiwan-based researcher Teng (1994, 1996) confirmed this, and proposed the teaching of note-taking skills as an effective strategy for the enhancement of student listening comprehension skills. Other researchers have found that "slowed speech" or "modified input" can make input more understandable (Flaherty, 1979; Kelch, 1985; Blau, 1990; Bacon, 1992; Li & Kuo, 1999), although researchers Dwyer (1987) and Smith (1980) concluded that reducing the speed of speech was only insignificantly helpful.

The use of visual images, as in video-based instruction, has been claimed by many to be effective in making listening input more comprehensible (Terrell, 1993; MacWilliam, 1986; Stempleski, 1990, 1991, 1992; Katchen, 1996; Raphan, 1996).

Some suggest that various advance organizers can help students to better understand authentic input (Chung, 1998; Ausubel, 1960, 1961; Hanley et al, 1995). In the video-based classroom, this author and other researchers discovered that the support of various subtitles and written scripts could greatly improve listening comprehension (Holobow et al, 1984; Vanderplank, 1993; Danan, 1992; Goldman, 1988; Lin, 1996; 1999d; 2000a). Authentic listening materials are also recommended as a means of providing students with more realistic contexts in order to arrive at a better understanding of the input (Ur, 1984; Benson, 1989; Long, 1991).

Motivation and Second Language Acquisition

Research indicates that the achievement of second language acquisition is in no small part related to the learner's motivation for learning the target language. Several studies have been conducted using different ways to identify variables that could affect learner motivation in second language acquisition (e.g., Tremblay, & Gardner, 1995; Chang & Huang, 1999; Brophy, 1987; Oxford et al., 1993; Dornyei, 1994; Crump, 1995).

The Definition of Motivation

"Motivation" has been defined as "the extent to which certain stimuli, objects, or events effect the occurrence or nonoccurrence of the behavior in question (Usova & Gibson, 1986, cited by Crump, 1995). The simpler explanation for motivation focuses on ideas such as the students' excitement, interest, and enthusiasm about learning the target language. Much of the research about motivation has been inspired by two researchers, Robert Gardner and Wallace Lambert (1972), who along with their college students initiated and established scientific research procedures for theories about motivation. They also introduced standardized assessment techniques and instruments into motivation research.

Gardner's motivation theories, which were adapted from the field of psychological studies, have maintained a dominant position. Nevertheless, dissenting voices have argued that Gardner's theories failed to focus on a more pragmatic, education-centered approach to motivation research. Researchers such as Crookes and Schmidt (1991) have criticized the dominance and influence of Gardner's work, and bemoaned the lack of alternative directions in motivational studies (cited by Dornyei, 1994). Answering the call, Dornyei examined other possible dimensions that might be used to construct motivation theories, such as intrinsic/extrinsic motivation. Deci and Ryan (1985) stated that intrinsic motivation has possibly been a central motivator in the educational process:

> Intrinsic motivation is in evidence whenever students' natural curiosity and interest energize their learning. When the educational environment provides optimal challenges, rich sources of stimulation, and a context of autonomy, this motivational wellspring in learning is likely to flourish (Deci & Ryan, 1985, p. 245, cited by Dornyei, 1994).

Extrinsic motivation refers to motivation performed for extrinsic rewards or for avoiding punishment. Rewards for intrinsic behaviors might arise from the internal rewards, e.g., the pleasure of accomplishing certain tasks or satisfying one's curiosity (Dornyei, 1994, p. 275).

Crookes and Schmidt (1991) hypothesized four main motivational factors to describe motivation: interest, relevance, expectancy, and satisfaction. Quite a number of research studies into student motivation have taken place within the domain of second language acquisition theory, which suggests they might not be entirely applicable in foreign language teaching (TEFL) contexts. Dornyei (1990) undertook a study using questionnaires to survey English learners in Hungary, and concluded that there are four factors that significantly contribute to motivation in foreign language learning contexts: the instrumental motivational subsystem; the integrative motivational subsystem; the need for achievement; and attributions about past failures.

Film Use and the Learner-centered Approach

Several dissertations have been written on the implementation of films in the college-level EFL/ESL classroom in conjunction with different theories and approaches. Han (1994) investigated the implementation of video-based instruction in the college-level ESL classroom in conjunction with *Second Language Acquisition and Communicative Competence* theories. In this research study, Han examined the impact of video-based instruction on the motivation, listening comprehension, communicative competence, and cross-cultural awareness of eight students at the Summer Institute in English Language and U.S. Culture at Duke University. She used questionnaires and interviews to collect data, and concluded that video-based instruction did indeed help these students improve their listening comprehension and communicative competence, and it also increased their motivation. (Han, 1994).

In her doctoral dissertation, Seaton (1994) studied the effects of using American movies on the language proficiency of students at Feng Chia University (Taiwan). Seaton concluded that "using Bandura's model-effecting treatment procedures in conjunction with American film mediated models in an EFL/ESL classroom in this study remains an experimental option" (p.168). She claims that although there were positive outcomes on a TOEFL exam, and increased motivation for learning the target language, there were nevertheless questions regarding long-term effects and an emerging concept of cultural ethics. Su (1996), working with students at Taiwan's National Kaohsiung Normal University, undertook an experiment comparing the effects of learning English through the aid of video media and audio media. The results, published in her article entitled "The Effects of Video Media on College English Listening and Speaking Instruction," revealed that the experimental group significantly outperformed the control group in listening comprehension tests on instructional materials, statement interpretation and two-party dialogues, and in oral tests incorporating role play and monologue. The experimental group showed significantly less anxiety when speaking English in public than did the control group (Su, 1996). Further discussion of the practical implementation of films in conjunction with the Whole Language Approach was undertaken by Chiang (1997) who, working from her base at Taiwan's National Yangming University, suggested how the Whole Language Approach could be put in place with film materials in order to help college students learn English more easily and effectively.

As of this writing, no research has been published on the value of incorporating authentic film materials into a class operating on the principles of the Learner-centered Approach, although the abovementioned studies serve to encourage further work in both the use of video-based aids and selected principles of learner-centeredness.

What follows is a closer look at research findings on the advantages and disadvantages inherent in the use of authentic video materials. These studies support the author's argument that films can be used for the implementation of a learner-centered approach in Taiwanese college EFL classrooms. In ESL/EFL contexts, films have been used in many aspects of teaching, and demonstration of the reasons for combining them will be illustrated according to some of the principles of learner-centeredness, and the characteristics and functions of feature films in an EFL teaching context.

Various Levels of Difficulty. As noted above, Nunan suggests that the materials in the learner-centered curriculum should be selected and designed in various ways to fit different student proficiency levels and preferred learning styles. These materials should cover a wide range with various levels of difficulty. Pineiro (1992) argues that unlimited resources of video and interesting feature films dealing with rich and various topics are on the market. The availability and diversity of films can make teaching more diversified and motivating.

The advent of DVD technology has introduced multiple functions and various subtitle formats that can help learners at different levels select appropriate materials according to their English proficiency (Lin, 2000b). Rich resources of films facilitate the design and variety of teaching activities. Students can make use of abundant film resources to do self-directed learning, and have opportunities to develop their preferred learning styles and strategies.

Authenticity. The learner-centered curriculum advocates the use of authentic materials to increase interest and to help students acquire language in more realistic contexts. Authentic materials have been essential elements of language teaching since the seventies. The argument for using more authentic materials is based on the assumption that "students need to learn language as it is used by native speakers for real purposes, rather than language 'invented' by linguists and textbook writers" (Baddock, 1996, p. 20). Authentic materials give students the chance to learn to communicate effectively in a foreign language by experiencing the language as it is used for real communication by native speakers (Rogers & Medley, 1988).

Some researchers might assume that the ESL/EFL video materials are better than authentic video because the language in them is graded and they are geared to student interests. In a relatively short time, teachers can preview the ESL/EFL video sequences, select appropriate segments and adapt exercises for different student needs (Stempleski & Arcario, 1992). Stempleski (1992) argues that while the topics and situations presented on authentic video might not always be geared to learners' interest, there are still compelling reasons for using authentic video material in the classroom:

> ***It presents real language.*** Not all the language in authentic material is real in the sense of being unscripted, but it is real in that it is intended for native speakers….It is ungraded and unsimplified English, spoken at a normal pace and in typical accents. Such language is also real in that its is current; that is, it makes use of idioms and expressions common in contemporary English-speaking environments.
>
> ***It provides an authentic look at the culture.*** Feature films and other programs intended for native speakers of English show learners how people in English-speaking countries live—their

> values, customs, clothing, food, and interactions with one another—and how they look at themselves. Carefully chosen authentic video material can provide countless topics for cross-cultural discussion and writing activities, heightening learners' awareness of their own culture in addition to that of people who speak the target language.
>
> ***It gives students practice in dealing with the medium.*** If students are to take in and process films and television effectively, they must practice dealing with the medium. In this "video age" it makes sense to incorporate video-based media into teaching so that students can become more effective and critical viewers....
>
> ***It motivates learners.*** ESL/EFL learners have a sense of accomplishment when they comprehend material, especially spoken material, intended for native speakers of English. Additionally, when learners successfully deal with and understand "the real thing" in a classroom situation, they may be motivated to seek out and try to understand other authentic materials on their own. They realize that, with a bit of extra effort and practice, along with some guidance from the teacher, "real English" is not beyond their comprehension.
>
> (Stempleski, in Stempleski & Arcario, ed., 1992, p. 9-10)

Among all available authentic materials, for example, radio broadcasts, TV news, newspapers, pictures, feature films have been voted as the students' favorite over other types in this author's numerous surveys of her university students. Stempleski (1987) points out that films can provide authenticity and offer efficient exposure to real-world language that is far preferable to that provided by newspapers, audiocassettes, pictures and other materials. Since students favor authentic feature films, there is a greater possibility that they will voluntarily use this medium for self-directed learning outside the classroom. Authentic films can bring "real" language production, practice and lively discussion into the EFL classroom (Geddes, 1982; McGovern, 1983; Lonergan, 1983; Stempleski, 1987) and add "flexibility," "diversity," and "variety" to the syllabus (Stoller, 1990).

In the age of the Internet, students can have easy access to web sites for information about popular cinema, film stars and related topics. And when DVD and computer technology are combined, students can use these advanced technologies to learn English by interacting with their favorite characters and joining in discussion clubs.

Motivation. In the planning stage of the learner-centered curriculum, data collection for students aims at soliciting the learners' biographical information, personal preferences, and perceptions of need (Nunan, 1988, p.49). If the materials selected are based on the learners' preferences, then the motivation for learning will be highly elevated and the learning results will greatly improve.

Films are highly motivating to students (Stempleski, 1987; Stoller, 1990; Merino & Massi, 1996), and they stimulate students' interest in the target language (Allan, 1985; Ogden & Ockey, 1996; Jasper & Hess, 1995). The generation of interest and motivation can create a climate for successful learning. Ogden and Ockey (1996) further assert that films can make explanations clearer, grab the students' interest, and are adaptable to all levels of learners and very different lessons. Stempleski and Tomalin (1990) contend that children and adults feel their interest quicken when the language is experienced in a lively way through audio-visual media such as television or film. Allan (1985) asserts that the combination of variety, interest, and entertainment in films can help develop students' motivation.

Grading Content. Unlike in the traditional curriculum, the content sequence in learner-centered learning has an alternative to the problem of grading, that is, "to have no sequence at all, to treat each lesson as a self-contained unit or module" (Nunan, 1988, p. 66). Each film provides various possibilities for the instructor to develop self-contained elements for the promotion of learners' different learning skills. Since there is a rich variety of film productions, from animated films aimed mainly at children to commercial Hollywood films for public consumption, film sequences for instruction can be chosen according to the level of difficulty in the films.

Advanced DVD/LD technology or DVD caption decoding can help to produce different subtitles, providing a solution to the problem of content grading (Lin, 2000b). Taiwan-based educator Leung (1998) advocates the use of DVD equipment, based on his analysis of the quality, capacity and functionality of DVDs in comparison with the earlier laser–based technologies of CDs and LDs (Laser Discs). He also describes the functions of DVD-Audio, DVD-R, DVD-Ram and DVD-ROM. Meanwhile, Dai (1998) offers a comprehensive introduction to the development of DVD technology and predicted that the 21st Century will be the DVD era. All these advanced technologies can provide rich, graded resources and content for teaching.

Reflecting Social-cultural Factors. In the learner-centered curriculum, materials should also reflect social-cultural factors that expose learners to more communicative situations and real language. Films can present social-cultural aspects of a language. Viewers can see how people interact with one another, their values, customs, clothes, food, ways of greeting, etc. (Maxwell 1983; Bue, 1984; McGroarty & Galvan, 1985; Merino & Massi, 1996). Movies can present non-verbal communication, which is a very important part in the communication context, and they also allow learners to observe differences in cultural behaviors, and provide opportunities for them to compare the target language culture with their own culture (Stempleski & Tomalin, 1990). O'Mara (1991) notes that films can increase "intercultural" understanding because the "image" is a language which can unite people. Linke (1981) points out that a carefully chosen film contains contemporary vocabulary, idiomatic expressions and numerous topics for cross-cultural discussions or exercises. Films give students more opportunities to examine social problems voluntarily, as long as the teacher guides them toward taking a closer look at issues revealed in the films (Lin, 1999c).

Lowering Anxiety and Self-consciousness. The learner-centered approach promotes the idea that learning is enhanced in an atmosphere of reduced stress or lowered anxiety, as outlined in adult learning theory (Nunan, 1988, p. 23). This is very important to Krashen's Natural Approach Hypothesis, which states that "input cannot be utilized by adults for acquisition if the affective filter is high…." (Krashen, 1988, p. 58). Comprehensive input be acquired only when the affective filter is lowered.

One of the most outstanding advantages of using film in the language classroom is that students find themselves in a more relaxed atmosphere in which they can forget about themselves—their egos and their fears about how they appear in the eyes of others—and simply enjoy the viewing experience. These students can better attain the state of enhanced language acquisition, because they are in a state of total comfort. As many of this author's students stated, film-based instruction helps eliminate the fear and pressure that seems to accompany the learning process. Students love film because they can learn English in a pleasant and relaxing atmosphere, which stimulates them to feel more willing to be in touch with English more voluntarily and naturally.

Finding Relevance in Personal Experience. As Brundage and MacKracher (1980) indicate, adult learners are profoundly influenced by their past learning experiences and present concerns. The principles of learner-centeredness have their roots in the development of adult learning, a field in which teachers cannot overlook the fact that their students are mature individuals "who value their own experience as a resource for further learning...."(Nunan, 1988, p.22). One of the attractive benefits of using films is that viewers can relate the plots and themes to their own past experiences and current concerns. It is the viewers' individual experiences and interpretations that give meaning to the film. As Fehlman (1994) notes, films can help students to find 'relevancy' through the connections that are made between personal experience and knowledge.

Skills Integration. As Nunan's comments on Brundage and MacKeracher's (1980) adult learning theory point out, there is a common ground between adult learning theory and learner-centeredness. The adult learner is more likely to be concerned with the achievement of skills that can be put into immediate use than with those skills that may be useful in the far distant future (Nunan, 1988). Adult learners have the ability and desire to put into practice as part of their daily survival the skills they have attained through their video viewing and related learning activities. Films are an excellent source of aural input for adults, offering examples of pronunciation modes, language structure and lexical items in constructive situations (Merino & Massi, 1996; Beisbier, 1993; Garrity, 1981). Katchen (1996) points out that even those cinematic dialogues that offer nonstandard or regional speech varieties still serve as exposure to authentic language use.

Studies comparing the effects of using audiotapes and videotapes suggest that the use of videotapes, which provide both audio and visual images, produce greater improvements in listening comprehension (Gillespie, 1981; Yu, 1995; Su, 1992).

Stoller (1988) contends that video can be an effective tool for the development of speaking and writing skills, as well as listening skills.

With regard to speaking and writing skills, films can act as "springboards" for language production, practice and lively discussion in the classroom (Stoller, 1990). Films can likewise present contemporary issues and give students reasons and opportunities to express their ideas and opinions; hence, a carefully chosen video can sharpen viewers' critical thinking and speaking skills through the practice of in-class dialogues (Stempleski, 1987; Garrity, 1981). Dynamic films dealing with controversial, personal, and social issues of our times can serve as catalysts for highly motivated spoken and written exchanges of ideas and opinions (Morley & Lawrence, 1971).

McKay (1981) supports the notion that films serve as the spark for ideas that can stimulate student writing. Learners can write about the plot, summarize the story, or share their personal post-viewing opinions. They can also relate or compare their own experiences in similar situations. MacDonald and MacDonald (1991) express their belief that films act as springboards from which students can dive into the creation of biographies, reviews, letters, summaries, comparisons and contrasts, argumentation over controversial issues, and so forth (cited by Chiang, 1991). Aiex (1988) points out that films can stimulate students' reactions and analytical skills, and hence motivate writing about themes, structure, characters, genres, structure, and modified stories, and so on. Dodds (1997) likewise supports the notion that films can provide content for creative, communicative writing.

Films can also be used as reading texts. Some researchers have used films and television programs with closed captioning to enhance reading (Goldman & Goldman 1988). Written transcripts of film dialogues are also very good resources for reading practice. Before viewing films, reading scripts can aid comprehension and lower students' anxiety, reducing their worry over not being able to "follow" a film's rapid utterances.

Films can also provide background knowledge for a theme-based reading class (Aiex, 1988; Macdonald & Macdonald, 1991). Cinematic works based on novels can stimulate viewers to read the original text and encourage students to explore related articles or books about the film.

Collaborative Work. In the learner-centered system, collaborative tasks such as role play, problem-solving, simulation, and group work can contribute a great deal to the development of various learning skills such as turn-taking rules, the use of conversational routines, the process of information sharing, and focusing on meaningful input and output. (Richards, 1985b). In her authentic research, Chiang assigned students in groups to select their favorite films and interesting scenes, and then had them design activities for the presentation of these cinematic selections to the entire class (Chiang, 1995). Her students claimed this learner-centered project work involved them more in the learning process and helped them become more aware of their learning objectives and learning styles. In another university setting in Taiwan, an instructor asked his language conversation students to collaboratively produce a television sitcom. The professor concluded that students learned a variety of language skills and interpersonal skills, all of which could prove essential to success in their post-graduation careers (Lindsay, 1999).

This author has had many years' experience in assigning her students to work in small groups for the selection of their favorite films and construction of their own film projects. Student feedback strongly suggests that the students have benefited greatly through the joy of overcoming various "self-defeating" attitudes, experiencing "a sense of achievement," enhancing their "motivation" and "independence," and realizing the importance of "cooperation and negotiation" (Lin, 1999b).

Stempleski and Tomalin (2001) in their most recent book "Film" suggest that project work built around film materials for small groups can encourage students to express their personal ideas, opinions and passionate discussions of their lived experiences.

Learner Autonomy. As Nunan (1988) stated that learner autonomy is the ultimate goal of learner-centered instruction. It is hoped that individual students will assume responsibility for their own learning in an active and self-directive manner. He further discusses materials used in the learner-centered system, pointing out that these should "foster independent learning by raising the consciousness of the learners and making them more aware of the learning process" through self-evaluation and assessment of the materials themselves (1993, p. 99).

Films are ideal for fostering learner autonomy for a variety of reasons:

Most people like to watch films. It is very difficult to find a student who can honestly say he or she does not enjoy going to the cinema, watching a videotape at home, or viewing a film in the classroom.

Films are easily obtainable. The variety and availability of the films make it easy for students to obtain cinematic materials in their daily lives. In Taiwan, to cite one example, there is hardly a city or township that does not have a film rental outlet offering VHS, VCD and DVD products.

We have the technology. Affordable prices and the social acceptance of new technology (at least as far as Taiwanese society is concerned) have made it possible to assume that most households have the necessary playback equipment for home viewing of cinematic materials. The list of necessary and available equipment ranges from televisions to DVD players, with computers serving students who cannot justify purchasing either but still want to watch films at home.

Pleasure fuels self-directed learning. The enjoyment and contentment derived from a good viewing experience may actually drive students toward greater self-directed learning experiences. For many years, this author has been asking her students in film-based class to complete a self-directed film project, and students have reported back that these assignments have actually given them a sense of independence and responsibility for their learning—resulting in a greater likelihood that they will voluntarily undertake self-learning activities outside of the class (Lin, 1999b). The author (1999e) further asked her students to use interactive 'Movie English' to do self-directed learning and self-assessment of the whole process. Students reported that through self-directive film-watching practice they were more aware of their learning styles, and of the strengths and weaknesses in their learning strategies. They felt they had also picked up some skills that would be useful for their future learning of other skills. Best of all they realized that they alone are responsible for their success and failure in any learning venture.

Communicative. One of the main impetuses to the development of learning-centered language teaching has been the advent of communicative language teaching, which emphasizes the learner's ability to use language to carry out various real-world tasks. Spoken dialogues presented in feature films are more authentic in comparison to the language found in other traditional teaching resources. Activities based on films can help students learn real-life conversational language which they might need in a survival situation.

As Lonergan (1995) points out, the combination of sound and vision is dynamic, immediate and accessible. Communication can be shown in context, and many other factors in communication such as the ages of characters, their sex, their relationships to each other, their dress, social status, their actions and moods can be seen, and paralinguistic information such as facial expressions or hand gestures can also be presented. Linke (1981) further confirms that movies provide not only realistic and meaningful situations but also a source of natural and contextual speech. As Baddock (1996) states, the current generation of young people tends to be an 'eye-minded generation', more at home with a film, television or computer screen than with a book. Communication through the moving celluloid image has become part of students' lives. Stempleski and Tomalin (1990) note that video can present non-verbal communication, which is a very important part in our communication. They further claim that the combination of moving images and sound can present language more comprehensively than any other media, and more realistically, and can take learners into the lives and experiences of others (Stempleski & Tomalin, 1990).

Although there are a great deal of advantages to the use of films in the EFL/ESL context, there are also some disadvantages and possible hindrances. As Gareis (1997) points out, some films contain scenes that are potentially offensive, with graphic depictions of sexual encounters, physical violence and verbal profanity. Without careful selection, the use of films may ruin the academic purpose and have a negative effect. Kambos (1995) warns that in our zeal to exploit video materials, we might lose sight of the fact that commercial media have been implicated in the rapid increase of violence and a marked decline in American values (Kambos, 1995).

Pineiro (1992) further points out that because video presents a topic in both visual and aural modes, those learners with limited English proficiency are more likely to understand what is happening through their mother-tongue subtitles instead of listening to the target language dialogues. Besides, the combination of sound and sight might engender visual and aural density, and the overload of images or voices can cause viewers to feel frustrated (Pineiro, 1992). Moreover, the misuse of film might cause the learners to lose their confidence, their sense of security, and tolerance toward the target language speakers (Clarke, 1974). If the teacher does not undertake sufficient planning and design appropriate activities ahead of time, or make students voluntarily get involved in the learning process, students might simply enjoy viewing the movies and feel they have learned nothing afterwards. In fact, it may be 'disheartening' for the learners not to comprehend every single word; while they are viewing the films (Merino & Massi, 1996).

Finally, because film materials are authentic—unlike scholastically geared ELT teaching videos—the language offered has not been carefully and systematically designed for ESL/EFL learning. Therefore, the planning and design of a video-heavy curriculum may prove challenging to teachers who are already overworked and under-appreciated (Massi & Merino, 1996). Teachers who are interested in using films to motivate and enhance students' English learning need to select their materials carefully and design appropriate activities in order to overcome the possible hindrances to using films in the classroom.

CHAPTER III

METHODOLOGY

Introduction

This chapter describes the methodology—including a look at research questions, hypotheses, pilot study, subjects, materials, procedures, techniques, instrumentation, data collection, and data analysis—necessary for the completion of this research project.

Research Questions

1. Will the adoption of a learner-centered approach in combination with film-based materials significantly improve students' listening comprehension skills?
2. Will the adoption of a learner-centered approach in combination with film-based materials significantly improve students' oral performance skills?
3. Will the adoption of a learner-centered approach in combination with film-based materials significantly improve students' intrinsic and extrinsic motivation toward target language learning?
4. Will the adoption of a learner-centered approach result in significant improvements in student motivation for those in the experimental group over those in the control group?
5. Will the students in the experimental group improve their listening skills, speaking abilities, motivation, and learning autonomy after the treatment according to their self-assessment?

6. What attitudes will students in the experimental develop regarding the applicability and feasibility of the adoption of the learner-centered approach in a big class setting, and especially in Taiwanese contexts?
7. What feedback and suggestions will students offer regarding the adoption of a negotiating and cooperative way of teaching between the teacher and students in a film-based class?]
8. What differences in performances between the control group and the experimental group are noted according to the teacher's classroom journal observations?

Hypotheses

1. The CELT Listening Comprehension Section Test scores of the experimental group will be statistically higher than those of the control group, with both groups receiving identical tests.
2. The CELT Listening Comprehension Section Test scores of those individuals in the experimental group categorized by test scores as "high proficiency learners" will be statistically higher than those in the control group categorized as high proficiency learners by means of the same test.
3. The CELT Listening Comprehension Section Test scores of those individuals in the experimental group categorized by test scores as "low proficiency learners" will be statistically higher than those in the control group categorized as low proficiency learners by means of the same test.
4. The scores on the Film-based Listening Comprehension Test will be significantly

higher for those in the experimental group than for those in the control group.

5. The Film-based Listening Comprehension Section Test scores of those individuals in the experimental group categorized by test scores as "high proficiency learners" will be statistically higher than those in the control group categorized as high proficiency learners by means of the same test.
6. The Film-based Listening Comprehension Section Test scores of those individuals in the experimental group categorized by these same test scores as "low proficiency learners" will be statistically higher than in the control group categorized as low proficiency learners by means of the same test.
7. The experimental group will demonstrate more significant improvements in their oral performances than the control group.
8. Subjects categorized as high proficiency learners in the experimental group will demonstrate more significant improvements in their oral performance than their counterparts in the control group.
9. Subjects categorized as low proficiency learners in the experimental group will demonstrate more significant improvements in their oral performances than their counterparts of the control group.
10. The experimental group will more significantly improve their intrinsic and extrinsic motivation toward target language learning compared to the control group.
11. The subjects of high proficiency in the experimental group will more significantly improve their intrinsic and extrinsic motivation toward target language learning than the control group.

12. The subjects with low proficiency in the experimental group will more significantly improve their intrinsic and extrinsic motivation toward target language learning compared to the control group.
13. The experimental group will more significantly improve their motivation toward film-based instruction compared to the control group.
14. The subjects with high proficiency in the experimental group will more significantly improve their motivation toward film-based instruction compared to their counterparts in the control group.
15. The subjects with low proficiency in the experimental group will show significantly greater improvements in motivation toward film-based instruction compared to those in the control group.
16. The students in the experimental group will improve their listening, speaking, motivation, and learning autonomy according to the results of self-assessment questionnaire.
17. The subjects with high proficiency in the experimental group will improve their listening proficiency, speaking proficiency, motivation and their learning autonomy according to the results of a self-assessment questionnaire.
18. The subjects with low proficiency in the experimental group will improve their listening proficiency, speaking proficiency, motivation and their learning autonomy according to the results of a self-assessment questionnaire.

Pilot Study

In order to examine whether the adoption of a learner-centered approach was applicable and feasible in conjunction with film-based instruction in the Taiwanese university EFL classroom, a pilot study was undertaken in the Spring 2000 semester in one of the author's classes (Lin, 2000c). Even though the difference between the mean scores on the standardized CELT Listening Comprehension pretest and post-test was only 2.96, students nevertheless expressed positive attitudes toward the adoption of the learner-centered approach used in conjunction with film-based materials. The results of this pilot study showed that a high percentage (87% of subjects) voted for its applicability in the college laboratory class and an equally large number (86% of students polled) expressed confidence in the applicability of the learner-centered approach in a big class setting after receiving the treatment. Feedback expressed in student group reports suggested they had acquired different learning styles and approaches through the practice, become more aware of the learning process, and acquired self-directed and cooperative learning styles.

Throughout this process, the author also noticed that students became more aware of 1. the need to take responsibility for their own learning; 2. the benefits of becoming more active throughout the learning process by means of consultant interaction with the teacher and cooperative team work with team members; and 3. the importance of self-examination for the purpose of monitoring one's strengths and weaknesses as they influence the learning of the target language. The overall results show it is entirely plausible to consider implementation of a learner-centered approach in an educational system traditionally skewed toward teacher-centered instruction, as long as factors such as the need for sufficient training, guidance and practice are likewise considered.

The abovementioned pilot study was conducted without a control group to compare the effectiveness of the learner-centered approach with teacher-centered approaches. Another difference between the pilot study and this current project is that this work represents the author's desire to further explore how the adoption of a learner-centered approach in a class structured around film-based materials can enhance students' listening comprehension performance, speaking skills, and overall motivation toward learning the language, with a control group providing a source of comparison. This current endeavor also reveals the author's desire for an answer—based upon quantitative and qualitative data and analysis—to the question of whether or not Taiwanese students who have matured through a strict teacher-directed system of education can both appreciate and find academic benefit from learner-centered instruction and learning according to quantitative and statistical data.

Subjects

This quasi-experimental research includes both a pre-test and a post-test administered to the experimental group and the control group, with no random assignment of subjects as the students were assigned by the university into two of this author's classes. Selection of which class would be the experimental group and which class would be the control group was likewise a random choice of the author.

The subjects were students enrolled in the mandatory freshman language laboratory course offered under the direction of the Chinese Culture University Language Center, from the Autumn 2000 semester through to the end of the Spring 2001 semester. Valid subjects in the experimental group had hitherto not been exposed to many, if any , of the principles inherent in learner-centeredness. Those who had studied in the West or experienced any form of student empowerment during their years in the system of lower education were excluded from consideration in this study. The final selection of valid subjects for study in this research came down to a control group of 40 students and an experimental group of 53 students. Neither of these two groups was informed that they were involved in an experiment, thereby avoiding the fallacies inherent in the "Hawthorne Effect" (Brown, 1988). Individuals who for any reason failed to participate in any of the necessary examinations or questionnaires were likewise excluded from the final analysis as valid subjects. The official number of students registered and participating in the control group class was 58 freshmen from the Theatre and the Gardening Departments, while the registration list for the experimental group class was somewhat larger, with 63 freshmen from the Economics Department.

All subjects, whose ages ranged from 17 to 19 years old, were classified as "intermediate to lower-intermediate" according to their English listening and speaking proficiency levels. For purposes of later data analysis, students were administered the "pre-CELT Listening Comprehension Test, Form A," the results of which determined subject assignments into one of three levels of proficiency. This was undertaken in the expectation that these test results and placements would help demonstrate a link between proficiency and the learners' responses to various treatments.

Materials

The instructional materials used in this research were 11 films accessed from LD

(Laser Disc)/DVD resources to create the film materials on separate videotapes or directly from the DVD resources. The specific film titles were chosen for their previously demonstrated popularity with students, as based on the author's discussions with and surveys of previous students of similar age and background. Digital products (as compared to commercially available videotaped—or VHS—products) were selected because of the comparable ease with which these items lend themselves to a greater degree of use within the classroom. Digital technology allows the researcher to upload closed captions and Chinese-language subtitles directly to the computer, thereby simplifying the task of producing scripts, handouts and other text-based supports for the class. Digital technology also enables the viewing of differently subtitled screens, a technique that is impossible in the more limited VHS format (Lin & Fox, 1999a).

The author's full complement of viewing and editing equipment—including a television and accompanying videocassette recorders, laser disk player, digital video disk player, LD Caption Decoder, DVD Caption Decoder, audiocassette recorder, computer and video-computer interface and software— were purchased with generous sponsorship from the National Science Council, which oversaw similar research into video materials use for two separate projects in 1998 and 2000. In-class playback and projection equipment, software such as the "Movie English" VCD (Lin, 1999d), and a computer were already available in the language laboratory classroom.

The films used in the syllabus, presented in order of their use in the class, included the animated features *Bambi* and *Mulan*, the blockbuster *Titanic*, the musical classic *The Sound of Music*, the romantic drama *A Walk in the Clouds*, the romantic comedy *You've Got Mail*, the emotionally gripping fantasy dramas *Forrest Gump* and *Always*, the sexually charged comedy *Nine Months*, the powerful tragedy *Dead Poets' Society*, and the Chinese-language martial arts adventure *Crouching Tiger, Hidden Dragon*. Student input was welcomed by the instructor in the initial selection of films, with students asked to voice their favorites from this list and the instructor giving consideration to factors such as 1. the level and gradation of difficulties of the spoken language used in the film; 2. the level of complexity of the plot; 3. the relevancy of topics vis-à-vis students' lived experiences; 4. the potential inherent in the film for discussions conducive to the exercise of critical thinking skills; 5. the film's basic appeal to students; 6. the desire for variety in terms of genre; and 7. the quality of both the spoken and visual content.

The control and experimental groups used the same film resources, and both received supportive textual and graphic materials for each of the abovementioned films. The course was set up so as to exclude any use of textbooks professionally produced for use in an ESL/EFL setting. There were no variations in time management, as each class was required to follow the semester schedule established by the university administration.

The differences in instruction between the control group and the experimental group were in 1. clips selected for in-class activities; 2. ways of administering the planned activities; and 3. means of evaluation. The control group generally followed the syllabus set up by this author, who likewise undertook all aspects of student evaluation and assessment. However, as noted above, this was not entirely a traditional teacher-centered syllabus, as it had been developed through the heavy influence of previous classroom experiences and student input.

The primary difference between the control group and the experimental group was that the former was required to adhere to the syllabus and exercises planned in advance by the researcher. The experimental group, however, was encouraged to put into practice the principles of student-centeredness by making some changes in activities suggested by the instructor or in the video clips selected for use in the classroom. Students reached their decisions through consultation and negotiation, first among themselves and then with the teacher. The syllabus for the experimental group was therefore not fixed prior to the actual instruction, thereby following the strictures of curriculum development so basic to the principles of learner-centeredness (Nunan, 1988).

Procedures

Before Treatment

1. Adapted CELT Listening Comprehension Test, Form A
2. Film-based listening comprehension pretest
3. Pre-treatment oral test
4. Motivation questionnaire
5. Questionnaire of self-perceptions of the applicability of learner-centered approach (experimental group only)
6. Questionnaire for background information and needs (experimental group only)
7. Self-assessment of English proficiency and attitudes (experimental group only)
8. Self-diagnosis of listening and speaking difficulty (experimental group only)

Treatment

1. Learner-centered approach (experimental group)
2. Traditional approach (control group)

After Treatment

1. Adapted CELT Listening Comprehension Test, Form B
2. Film-based listening comprehension posttest
3. Post-treatment oral test
4. Motivation questionnaire
5. Questionnaire for the applicability of learner-centered Approach (experimental group only)
6. Self-assessment of English proficiency and attitudes
7. Questionnaire for the use of film-based instruction
8. Evaluation of the curriculum of learning activities (experimental group only)

Before both groups experienced any film-based instruction or learner-centered training and instruction, they first took the adapted CELT Listening Comprehension Test, Form A (see Appendix A) and the Film-based Listening Comprehension Test (see Appendix C) and received a pre-treatment oral test (see Appendix D). They also filled out intrinsic and extrinsic motivation questionnaires (see Appendix E) and a questionnaire on their attitudes toward film-based instruction (see Appendix F). Further, only the experimental group also filled out questionnaires on background information and other important data, such as each student's self-assessment of his or her English proficiency, self-diagnosis of her listening and speaking difficulties (see Appendix G), and unprejudiced perceptions of the learner-centered approach to classroom learning (see Appendix H).

Students were told that authentic feature films would serve as their textbooks, and were provided by the teacher with various film clip activities and other related exercises to improve their listening and speaking skills. The various techniques and strategies geared to learning English through films were introduced and guided. At the end of the second semester, the same CELT Listening Comprehension Test Form B (see Appendix B) and film-based listening comprehension test (Appendix C) given at the start of the autumn semester were administered to students once again in order to find out which group showed greater improvement in listening performance. In addition, students' oral performances were videotaped at the beginning and end of the academic year. The researcher and a native speaker evaluated these tapes in order to ascertain which students demonstrated greater improvement in speaking.

At the start of the autumn semester a good deal of instructor administration was necessary, as the students were hitherto inexperienced in the control of their own classroom learning, having matured in a system where the best students sat silent and obedient, taking notes solely for the purpose of data memorization and future examination. For this reason, students in the experimental class were given various doses of "learner training" and encouraged to articulate their objectives as students. They were encouraged to contemplate and voice their subjective needs, and to discuss various avenues of decision-making, collaboration and self-assessment. Invigorated by the new experience of identifying their goals and planning related learning activities, students were by the start of the spring semester quite comfortable with the challenge of curriculum design and classroom management.

Administration of Pretests and Posttest

The pre- and post CELT Listening Comprehension Section and Film-based Listening Comprehension Test were conducted in the same quiet, well-lighted laboratory classroom. Only half of the former was pre-recorded (25 out of 50 items) on a cassette tape and played in the classroom, for the author's previous students expressed that the original 50-item test was with too many questions for them to focus their attention on the whole test. And since her previous students also had complained about the rapid speed of instructions on how to take the listening test and the ambiguity of the test rules, this researcher explained the instructions in the students' mother tongue to make the instructions clearer and more understandable. It took about 17 minutes to finish each listening test.

The pre-treatment and post-treatment oral tests were administered in the same laboratory classroom where the portable Panasonic video camera was set up Students were arranged in the classroom near where the oral test was conducted and waited their turns to take the test. One assistant was responsible for overseeing the classroom and maintaining control. The oral test did not take place during the first class, lest doing so resulted in unnecessary anxiety without any sort of "honeymoon" for the new teacher—especially with the presence of a video camera taping every utterance! The test was therefore administered after an in-class activity using the video camera so that students would feel less nervous in front of the uncapped lens. When each examinee was called in turn, he or she was asked to select one film title from a choice of three, and then sit at the front of the room to complete the test. When finished, the student was allowed to leave the class that day.

Treatment

Throughout both semesters, the control group received instructions designed by the researcher, through many years' experience in the implementation of video as teaching aids, for using the film-based materials. The experimental group received the same film materials, but experienced a lesser degree of repetition or content, as they spent more time familiarizing themselves with the tenets of self-learning and curriculum design. Most of this training and guidance took place within the school-mandated class session of 100 minutes per week—the same time allotted to the control group.

The researcher held a number of conferences with student group leaders from the experimental class for the purpose of giving advice and encouraging feedback on materials selection and the articulation of learning objectives; these sessions took place both during the class session and outside of the class during the instructor's office hours. Student group leaders were responsible for establishing a dialogue between themselves and the teacher, at which time the leaders would present their ideas and learning goals, and seek assistance in the selection of materials and planning of activities for the next class session. Students knew well in advance what film they would be working with, and were offered access to the instructor's original materials and editing equipment. On the rare occasions when a professional disagreement arose between the researcher and her students regarding either materials selection or classroom exercises, a resolution would be reached through mutual negotiation and consultation with the full group. Evaluation took the form of informal monitoring carried out throughout the teaching-learning process in order to obtain more relevant data about the students' needs.

Teaching Procedures and Techniques

For the purpose of accomplishing the goals of this NSC-sponsored research into the adaptability of learner-centered methodology in conjunction with the use of video-based materials and the influence of these upon learners' listening comprehension and motivation, both classes received only video-based materials. In other words, all discussions and assignments and "learning" exercises were based upon the creative use of the previously noted list of feature-length films. Because of the potential for "shock" or perhaps "withdrawal sickness" plaguing students who had never been exposed to innovation in the language classroom, the researcher remained open to the occasional "time out" when regular class activities had to be suspended and a heartfelt "talk" was called upon for the purpose of detailed explanation and careful guidance. Student fears had to be soothed occasionally, and their worried minds reassured that they were behaving properly.

This was especially true for the experimental class, who desperately sought reassurance that they were neither offensive nor portentous in assuming that they had anything to offer their classmates—or indeed, themselves. These "time out" sessions also helped the researcher regain a sense of direction, as she fielded questions about the appropriateness of eschewing professional teaching materials and adopting commercially marketed goods such as films. Time and again the researcher was forced toward self-examination, and a reconsideration of her reasons for adopting film-based instruction and her fascination with the potential inherent in the use of learner-centered classroom methodologies. These discussions also yielded a better direction for students and teacher, as they looked at alternative procedures for classroom instruction and tossed around ideas on different forms of evaluation. A pattern soon emerged itself. The instructor would respond to student insecurities by explaining her views on the applicability of both video materials and student-centeredness. These discussions were noted in the researcher's post-session journal for later contemplation.

An informal opinion survey was administered to students at the close of the first class meeting to ascertain their initial reactions to the planned syllabus. Most students expressed enthusiasm for this new way of learning English, but there were some who doubted the effects of film-based instruction and even worried about how tests could be prepared without textbooks. Some students were suspicious of the continuity, system and diversity of the teaching materials. This feedback and input, gleaned from both the control and experimental groups, helped the instructor plan and conduct her instruction more carefully.

Since 1990, the author had been using films as supplementary materials first in the freshman English Composition course, and then in her language laboratory class. It was not until 1998 that she received NSC sponsorship and was able to use film-based materials as the main text replacing the traditional textbook. The development of the curriculum for a film-based course has been a time-consuming and challenging task, but with her previous students' constant and enthusiastic suggestions and opinions, the syllabus of this current research has proved to be quite motivating to the college student.

In this study, therefore, a more careful definition of teacher-centered instruction reveals that students in the control group did not enjoy very much freedom to select their materials and activities. The methods and the activities were chosen by this author. On the other side of the coin, those learners in the experimental group were invited to take part in the selection, design and evaluation of materials and activities. They could choose various methods of evaluation, such as completing a take-home project rather than taking a sit-down examination. Nor were evaluation methods the same for everyone in the class, with some students preferring to do a group skit performance, while a handful even expressed a desire for a traditional sit-down written exam. Everything was dependent upon the choice of the individual.

Likewise, students in the experimental class were able to select their favorite clips from the chosen film—as long as everybody had already seen the entire film or at least an abridged version of the same film. In addition, students could either suggest or take charge of the progress of in-class exercises or activities. In other words, the students in the experimental group got more involved in the entire learning process.

In the initial training stages of the first semester, the experimental group also spent a good deal of time following instructor guidelines, learning gradually the possible store of methods they could draw upon when the time came for them to shoulder the responsibility of planning class sessions. They received more training in the self-diagnosis of their difficulties and the evaluation of their abilities; much of this was accomplished through the use of surveys aimed at eliciting their feelings and opinions about various activities that had been done over the previous two to three weeks. From the results of these surveys students could better adjust their teaching methods and materials. Students in the experimental group also spent some time throughout the semester becoming more familiar with the principles and philosophy of learner-centeredness.

All this is not to say that the teacher spent more time with the experimental class. In fact, both groups had their class session on Wednesdays, and the films selected for each course were basically the same. The teacher's availability during office hours was the same for both groups.

The ultimate pragmatic goal of this study was the development of a university language laboratory curriculum built on commercial feature films, demonstrating that teachers in the Taiwanese educational system could go one step further by incorporating many of the important principles of learner-centeredness into their classes. The applicability and feasibility of using films in conjunction with a learner-centered approach instead of printed textbooks were examined through the reconstructed film-based syllabus by the instructor in both the control and experimental groups. Of interest were the effects upon the listening skills and motivation of students in a learner-centered class using film-based instruction. Therefore, all activities done in the classroom and all handouts distributed in the control and experimental groups are attached as appendices (See Appendix M to W). The description of the various activities is sequenced as was done in both authentic classrooms throughout the two semesters. Since this film-based course did not have a textbook, the author and her students designed all the necessary worksheets and handouts.

Of the first seven films, only clips were used in the first semester, and the remaining four films were used as both film clips and abridged films in the second semester. The reasons for the selection of these materials and the order of their presentation were based largely on factors such as the level and gradation of difficulties in spoken language, level of complicity of plot, variety of genres, relation of topic to students' motivation, and viewer preferences. The activities done in the first semester focused more on listening comprehension skills, because according to second language acquisition theory (Krashen, 1988) listening comprehension precedes oral production. Selection was also based on the observation that listening skills are perhaps the most necessary skills for college students in the Taiwanese EFL context. Taiwanese students do not have many opportunities to interact with native speakers of English. Demographics and pragmatics determine that their best hope of receiving comprehensible input will be through the electronic media—films and television, on-air radio broadcasts and Internet radio. An improvement in listening skills is necessary so that students will be able to acquire English through the electronic media more easily.

At the start of the second semester, after students had spent an entire semester focusing on their listening skills, more speaking activities were introduced in both classes. What follows is a brief summary of the activities done either in both groups or in either group. The summary is divided into listening activities, speaking activities, vocabulary development activities, and other miscellaneous activities.

Listening activities (both groups)

A. Pre-viewing activities

1. Students watch the film and give a brief description of the main characters.
2. Teacher gives the background information for the scenes.
3. Teacher offers key vocabulary as advance organizers.
4. Teacher distributes scripts.
5. Students listen to the dialogues on audiotape.
6. Students read the synopsis.
7. Students read related articles about the main actors or themes.
8. Students read scripts aloud.
9. Students do comprehension-guiding questions.
10. Students do multiple choice "exercises" about coming scenes.

B. In-viewing Activities (All the following activities are done by both groups)

1. View the whole film by themselves or with classmates, take notes and guess meanings of new words before checking
2. Do silent viewing—watch and guess the meaning
3. Listen without viewing—Listen and tell others what happened
4. Watch without listening
5. Listen and fill in the blanks
6. Do cloze exercises

Post-viewing activities (All the following activities are done by students in both groups)

1. Write a summary

2. Read a film review
3. Make connections between/with characters
4. Short answer questions
5. True /False questions about the plot
6. Write a film review—including film, title, feelings and comments about the film, and a rating. For example: (The title of film) "I think this film is _______ (about 3-4 adjectives) , because_______, I would give it _______ stars.
7. Theme song singing–for phrasing, pronunciation, and vocabulary, grammar.
8. Multiple choice exercises. For example—"What is the meaning of this sentence … "Young man, assume the position!" a.) prepare to be disciplined; b.) salute; c.) sit down?) (Options: What is the plot structure: a., b., or c.?)
9. Play the "Who Said It" game by selecting 10 spoken sentences and having students identify the speakers
10. Match the characters with descriptions of personality or status
11. Put the statements in the order in which they were spoken (Bragoli,1998)
12. Describe the main characters' (actor's) appearance in terms of (name), age, eye color, hair style and color, physique
13. Questions about the plot

Speaking activities (All the following activities are done by the students in both groups)

1. Discuss theme-related topics theme—analyze characters or their attitudes, talk about the setting/plot, identify the climax, agree or disagree with the ending,

discuss the movie techniques (Sokolik, 1993, p. 8)

2. Share feelings about and experiences with theme-related issues
3. Describe how you would respond to a hypothetical situation similar to the situation presented in the film
4. Debate
5. Predict what will happen in later scenes
6. Role play situations presented in the film
7. Create dialogues based on viewing without listening
8. Continue the next line
9. Interview characters or actors: For example, interview Mr. Keating from *Dead Poets Society* about what he is going to do now that he has been fired from his teaching job following his alleged involvement in a scandal. Alternative: interview Robin Williams about his role as Mr. Keating (this alternative requires some research.)

Vocabulary Activities (both groups)

1. Working in pairs or groups, students guess and discuss word meaning (use scripts)
2. Learners look up dictionary meanings as homework (use scripts)
3. Students select a word, raise their hands and ask teachers (script)
4. Students jot down vocabulary words for later discussions with the classmate or individual dictionary work (conversation, film viewing)
5. Matching games—Give students a list of key vocabulary from the film and ask students to match these with definitions provided in a game format
6. Complete the blanks—Provides students with a list of vocabulary before viewing

and ask them to fill in the blanks during the viewing or after the viewing activity.

Other activities (some with both groups, some with only the experimental group)

1. Film project--- Individuals, pairs, or groups write notes without rewinding the video and guess the meanings before working with the dictionary or undertaking a second viewing (write two meanings after each word) (experimental group only)
2. VCD project (experimental group only)
3. DVD exploration (experimental group only)
4. Theme song teaching (both groups)
5. Downloading film scripts: (experimental group only)
    1. a. Record five minutes of dialogue
        b. Download the script for the selected dialogues
        c. Try to imitate the speech and intonation of the characters and record students' voices for playback
    2. a. Download one scene with five minutes of dialogue and accompanying script (talking heads preferable)
        b. Translate the scripts by themselves
        c. Compare with the on-screen Chinese transcription
        d. Underline the errors you or the translator made and correct them.
        e. The purpose of this activity is to decrease students' independency on Chinese subtitling by demonstrating the inaccuracy of many translations
6. Learn how to say film titles and film characters in English (both)

7. Film skits—The Five Minute Movie (both groups)
8. Keep a film journal or log (experimental group only)
9. Have a theme song competition (both groups)

A detailed description of the techniques and procedure of all the film clip activities and more learner-centered assignments and activities for each film are provided as appendices (See Appendix M to W).

Instrumentation

In order to examine whether the adoption of the learner-centered approach with film-based materials could significantly improve students' listening, speaking skills and enhance the learners' motivation toward target language learning, the researcher administered two formats of listening comprehension tests, one oral test, and motivation questionnaires. In order to elicit further responses regarding the implementation of learner-centered techniques, the researcher distributed to the experimental group several questionnaires and conducted many interviews to establish determine students' self-perceptions of their learning preferences, needs, difficulties, and proficiencies.

The following is a description of the various kinds tests and questionnaires administered:

1. **The CELT Listening Comprehension Test, Form A and Form B** (see Appendix A and C).

The Comprehensive English Language Test (CELT) is a reliable and easily administered test for measuring the English language proficiency of non-native speakers. It can be used as a placement test or a measure of course achievement. This test contains three sections: listening, structure, and vocabulary (Harris & Halmer, 1986). In this research, only the listening section was selected to test students' listening comprehension performance. There are two forms, Form A and Form B, which are identical in the level of difficulty. The listening section has three parts, with a total of 50 items. But in this research, only 25 items were used because this researcher's previous students noted that because of the length of the test they were unable to fully concentrate and were left feeling mentally exhausted by the end of the exam. In addition, they perceived that the level of the test was too difficult for them, which made them feel resentful and depressed. This researcher therefore adapted the test for one pilot study and discovered that indeed her re-worked version was a really more appropriate instrument for testing her students' listening skills.

The adapted format contains the first 10 items from the original 20 short questions in the first part, the initial 10 items from the wh-question types in the second part, and the first 5 items from the short exchanges between a male and a female speaker, each dialogue being followed by a comprehension question asked by a third speaker in the third part.

The test was administered to both groups with the same procedures—listen first and then answer the questions—in separate sheets at the beginning and at the end of the research project.

2. **Film-based Listening Comprehension Test** (see Appendix B)

In the previous pilot study, since the mean score gain at the post CELT Listening Comprehension Test was only 2.96 after a semester, the author did a survey to elicit reasons why students did not make more progress. A number of students stated that the items in the standardized CELT test were not directly relevant to the content they had learned in the film-based class. They reported that they felt they had improved their listening comprehension through the film-based teaching, but the test could not reflect their progress. In order to test how much progress students had made after one academic year of instruction using film-based materials in combination with a more learner-centered practice, this researcher decided to design another listening test based on the content that had been covered during the research period. The format of this test followed that of the CELT Listening test, with three parts and 25 items. Two native speakers recorded the items and questions. The test procedure was also the same as the above. This test was administered before and after one year of treatment. Students were not informed that they would take the same test at the end of the research.

3. **Oral Test** (see Appendix D)

All students took pre-treatment and post-treatment oral tests for the research goal of comparing their oral performances before and after the treatment. Rather than use a traditional audio-only standard test, three short film clips were shown, which was more in keeping with the comfort zone that had been established during the academic year. Students selected one of the three and then either paraphrased it, described it, or summarized its plot and dialogue. Students spoke to a camera lens rather than into an audiotape microphone so that the raters could more easily observe how comfortable students were while speaking the target language. This is relevant, considering how communication involves not just the spoken word, but is a product of facial and physical gestures as well. The three selected film clips each represented a different level of difficulty. For example, a clip from the animated film *Anastasia* was selected for low-level students, while a clip from *As Good as It Gets* was chosen for average ability learners. A clip from *Up Close and Personal* was aimed at high proficiency students. Each skills-based sub-group in the experimental and control groups watched their clip according to their previously grouped proficiency level, and paraphrased it in both the pre- and post oral tests to determine if they had made progress after the treatment. The same clips for the control group and the experimental group served to facilitate the comparison and evaluation. These three film clips were shown to the subjects before conducting the pre-test and post-test to elicit the subjects' speaking desires.

Three film clips gave the subjects a great deal of freedom to use their own expressions to paraphrase or describe. The time to describe or paraphrase what they viewed on the screen was around two to three minutes for each question. The presentation was conducted in the laboratory classroom. In order to achieve acceptable inter-rater reliability (Harris, 1969), presentations by the subjects were evaluated by two independent evaluators. One evaluator was the researcher herself, who did live marking. The other evaluator, an American native teacher who has also been devoted to research in the use of video and film, did a second-marking from a videotape recording. The two evaluators set up and used the same criteria to evaluate the students' performances according to five categories 1. fluency; 2. grammar 3. pronunciation and intonation; 4. vocabulary; and 5. content (Underhill, 1987). (see Appendix D)

4. Questionnaires

The first motivation questionnaire (see Appendix E) was distributed to both groups before and after the experiment to determine whether there were any changes in the experimental and control groups' language as well as in their intrinsic and extrinsic motivation, behavior and strategies. It was also designed to uncover the subjects' subjective and objective needs. The questionnaires used Likert's four- or five-point scales (Moore, 1983): "strongly agree, agree, disagree, strongly disagree" or "strongly agree, agree, neutral, disagree, strongly disagree," depending on the content of the questions. Another 25-item-questionnaire (see Appendix F) was designed to elicit students' perceptions about the various aspects of the use of films in the laboratory class. This questionnaire was divided into five subsections: 1. attitudes toward the use of films; 2. the effectiveness of the use of film clips; 3. the use of various subtitles; 4. the use of handouts; and 5. miscellaneous perceptions. This questionnaire was administered to both groups at the end of the research. The main purpose of this questionnaire was to elicit students' overall attitudes and responses toward the use of the feature films in the laboratory class, in order to improve the effectiveness of film-based materials.

The following four types of questionnaires (see Appendix G) were administered to the experimental group only 1. background information; 2. self-assessment of English and attitudes; 3. self-diagnosis of listening and speaking difficulty; and 4. self-perceptions of the applicability of learner-centered approach.

All the statistical analyses were performed by using SPSS programs on an IBM computer at the computer center of Chinese Culture University. Individual and group interviews between the researcher and the experimental group were held whenever it was necessary. The results of data were analyzed according to three different levels of listening proficiency. In addition, the researcher's constant maintenance of an observation journal in the classroom was vital for recording responses and feedback from the subjects about the activities and teaching materials.

5. Interviews and Teacher's Journal

Individual and group interviews between the researcher and the experimental group were held whenever necessary. Interviews offered a deeper understanding of students' opinions and allowed for quick exploration of student-generated ideas. In the interviews, the interaction took place in Mandarin, as the use of the mother tongue would relieve students of some anxiety and give them freedom to express themselves more completely and precisely.

Data Collection

Data was collected from the results of 1. pre- and post CELT Listening Comprehension Section Tests; 2. pre- and post film-based listening comprehension tests; 3. pre- and post oral tests; 4. questionnaires on intrinsic and extrinsic motivation and a questionnaire on the use of films (both groups); questionnaires on background information, self-assessment of English and attitudes, self-diagnosis of listening and speaking difficulty, and pre and post self-perceptions of the applicability of the learner-centered approach (for the experimental group only).

Data Analysis

There were originally 63 students in the experimental group and 59 students in the control group, but some subjects were absent for the administration of listening tests or questionnaires. The total number of final valid subjects in the experimental group was 53, and there was a final total of 40 students in the control group. All students were grouped into three proficiency levels---low, average, and high---according to the results of the CELT Listening Comprehension Section. The results of all valid subjects were analyzed first, followed by the analysis of the results of low proficiency students, and finally of high proficiency students.

All the statistical analyses were performed by using SPSS programs on an IBM computer at the computer center of the Chinese Culture University. And since the researcher was not able to select the subjects randomly and there were initial differences between the experimental group and control group, an analysis of covariance was adopted to adjust "for the influence of any extraneous variable" (Moore, 1983, p. 306) and "for correlation between means" (Isaac & Michael, 1989, p.183, cited by Su, 1995, p. 80). The means and standard deviations between the experimental group and control group were compared. Then, an adjusted mean score instead of the original mean score was used to determine the significance between the two groups (Moore, 1983). The .05 level of confidence was used as the criterion level for determining a significant difference. Finally, the statistical value, and F-ratio was reported after conducting the ANCOVA (Moore, 1983).

The questionnaires on motivation were used according to the Likert Scale and the differences in numbers and percentages of student responses for pre- and post surveys were compared. Pre- and post- questionnaires of the perceptions of the applicability of the learner-centered approach were compared to determine changes in students' attitudes and perceptions before and after the treatment. Other questionnaires administered to the experimental group to elicit students' self-assessment of their proficiency or self-diagnosis of the difficulty of learning English were analyzed.

CHAPTER IV

RESULTS AND ANALYSIS

This chapter presents the results of statistical analyses for two listening tests and one oral test collected according to the hypotheses and tables listed. It also presents the results of a questionnaire administered to determine the intrinsic and extrinsic motivation of the students in the control and experimental groups, and the influence of a curriculum built around video materials upon the motivation of these students. Also included will be a comparison and discussion of the experimental group's self-assessment of four aspects of language learning and their self-perceptions of the applicability of the learner-centered approach before and after treatment. Finally, this chapter will conclude with a look at the researcher's observation journal with notes on classroom activities and student feedback and suggestions for the adoption of the negotiative and cooperative way of teaching.

Statistical analyses were conducted by means of the SPSS (Statistical Package for the Social Sciences) program. The results will be shown according to the research questions and hypothesis. Since in this study the author could not select her subjects, and given that there were initial differences among students' English proficiency levels according to the CELT Listening Comprehension Section pretest both within and between the experimental group and control groups, it was decided that ANCOVA (analysis of covariance) should be applied so as to adjust the influence of the extraneous variables.

First, for the three tests the descriptive statistics of all tests between the experimental group and the control group will be shown, then ANCOVA will be used to detect if there is significant difference between the experimental group and the control group. If there is significant difference, the difference in adjusted mean scores will be presented.

For the two motivation questionnaires, ANCOVA was performed to determine if there was significant difference between the experimental group and the control group. The 0.05 level of confidence (P-value) was used as the criterion level for determining if the difference was significant.

Research Question 1

1. Will the adoption of a learner-centered approach in combination with the use of film-based teaching materials in the EFL classroom result in significant improvement in students' listening comprehension skills?

H1: The CELT Listening Comprehension Section Test scores of the experimental group will be statistically higher than those of the control group, with both groups receiving identical tests.

In order to examine whether or not the experimental group improved more significantly than the control group as far as the CELT Listening Comprehension Section Test results are concerned, the tests were administered both groups before and after treatment. The following are the comparisons of the basic data, such as mean scores, as well as standard deviations and difference in mean scores between the pretest and posttest of the experimental and control groups.

Table 1.1

Descriptive Statistics on the CELT Listening Comprehension Section

Test	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	

CELT	Exp	53	42.49	9.81	46.06	11.98	3.57
	Ctrl	40	51.10	16.89	52.60	12.31	1.50

Diff.= Difference in mean score between pretest and posttest

Table 1.1 shows that the initial scores on the posttests were higher than the scores on pretests for both the experimental and control groups. Numerically, the experimental group improved more than the control group on the CELT Listening Comprehension Section Test. An ANCOVA was conducted to further determine if these differences are statistically significant. What follows is a summary of the analysis of covariance between the two groups.

Table 1.2

ANCOVA Summary for CELT Listening Comprehension Section Test

Test	Source of Variation	SS	DF	MS	F	P
	Covariance	2847.22	1	2847.22	24.63	0.000
CELT	Between-Groups	207.37	1	207.37	1.79	0.184
	Within Groups	10404.49	90	115.605		
	Total	13559.08	92			

Table 1.2 shows no significant difference between the experimental group and the control group on the CELT Listening Comprehension Section Test (F=1.79, P> 0.05). The results therefore reject the hypothesis.

H2: The CELT Listening Comprehension Section Test scores of those individuals in the experimental group categorized by test scores as “high proficiency learners” will be statistically higher than those learners in the control group categorized as high proficiency learners by means of the same test.

Table 1.3

Descriptive Statistics for High Proficiency Students on the CELT Listening Comprehension Section Test

Test	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
CELT	Exp	29	49.79	5.41	50.48	10.55	0.69
	Ctrl	20	65.00	9.79	58.20	10.82	-6.80

Table 1.3 shows that the initial scores on the posttest in the experimental group were slightly higher than the pretest scores, but in the control group the posttest scores were lower than the pretest scores.

Numerically, the high proficiency students in the control group did not make any improvement on the CELT Listening Comprehension Section Test after treatment, while the high proficiency students in the experimental group demonstrated only slight improvement after treatment. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is a summary of the analysis of covariance between two groups.

Table 1.4

ANCOVA Summary for High Proficiency Students on CELT Listening Comprehension Section Test

Test	Source of Variation	SS	DF	MS	F	P
CELT	Covariance	533.86	1	533.86	5.11	0.029
	Between-Groups	4.47	1	4.47	0.04	0.837
	Within Groups	4806.58	46	104.49		

Total	5344.91	48

Table 1.4 shows no significant difference between the experimental group and control group on the CELT Listening Comprehension Section Test (F=3.31, P> 0.05). The results reject the hypothesis.

H3: The CELT Listening Comprehension Section Test scores of those individuals in the experimental group categorized by test scores as "low proficiency learners" will be statistically higher than those in the control group categorized as low proficiency learners by means of the same test.

Table 1.5

Descriptive Statistics for Low Proficiency Students on the CELT Listening Comprehension Section Test

Test	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
CELT	Exp	24	33.67	5.77	40.17	11.10	6.50
	Ctrl	20	37.20	9.09	47.00	11.30	9.80

Table 1.5 shows that the initial results of the scores on the posttests are higher than the scores on the pretests for the low proficiency students in the experimental group and the control group. Numerically, the low proficiency students within the control group demonstrated greater improvement over their equals in the experimental group as far as the CELT Listening Comprehension Section Test is concerned. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is a summary of the analysis of covariance between the two groups.

Table 1.6

ANCOVA Summary for Low Proficiency Students on CELT Listening Comprehension Section Test

Test	Source of Variation	SS	DF	MS	F	P
CELT	Covariance	35.83	1	35.83	0.28	0.599
	Between-Groups	421.67	1	421.67	3.31	0.076
	Within Groups	5223.51	41	127.40		
	Total	5681.01	43			

Table 1.6 shows no significant difference between the experimental group and the control group on the CELT Listening Comprehension Section Test (F=3.31, P> 0.05). The results reject the hypothesis.

H4: The scores on the Film-based Listening Comprehension Test will be significantly higher for those in the experimental group than for those in the control group.

Table 1.7

Descriptive Statistics for the Film- based Listening Comprehension Test

Test	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
Film-Based	Exp	53	35.62	11.83	53.28	8.80	17.66
	Ctrl	40	41.80	14.72	52.50	12.91	10.70

Diff.= Difference between pretest and posttest

Table 1.7 shows that the initial results of the scores on the posttests were higher than the pretests for both the experimental and control groups. Numerically, the experimental group improved much more than the control group on the Film-based Listening Comprehension Test. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is a summary of the analysis of covariance between two groups.

Table 1.8

ANCOVA Summary for Film-based Listening Comprehension Test

Test	Source of Variation	SS	DF	MS	F	P
Film-based	Covariance	2507.12	1	2507.12	28.14	0.000
	Between-Groups	228.17	1	228.17	2.56	0.113
	Within Groups	8019.64	90	89.107		
	Total	10754.81	92			

Table 1.8 shows no significant difference between the experimental group and the control group as far as the results of the Film-based Listening Comprehension Test (F=2.56, P> 0.05) are concerned, although numerically the experimental group improved more than the control group. The results reject the hypothesis.

H5: The Film-based Listening Comprehension Section Test scores of those individuals in the experimental group categorized by test scores as "high proficiency learners" will be statistically higher than those in the control group categorized as high proficiency learners by means of the same test.

Table 1.9

Descriptive Statistics for High Proficiency Students on the Film-based Listening Comprehension Test

Test	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
Film-Based	Exp	29	37.79	14.04	53.38	8.50	15.59
	Ctrl	20	47.00	16.41	56.80	14.07	9.80

Table 1.9 shows that the initial results of the scores on the posttests were higher than scores on the pretests for both the experimental and control groups. Numerically,

the high proficiency students in the experimental group improved more than the high proficiency students in the control group on the Film-based Listening Comprehension Test. An ANCOVA was conducted to further determine if these differences are statistically significant.

Table 1.10

ANCOVA Summary for High Proficiency Students on the Film-based Listening Comprehension Test

Test	Source of Variation	SS	DF	MS	F	P
Film-based	Covariance	1934.23	1	1934.23	23.09	0.000
	Between-Groups	2.76	1	2.76	0.03	0.857
	Within Groups	3853.80	46	83.78		
	Total	5790.79	48			

Table 1.10 shows no significant difference between the experimental group and the control group on the Film-based Listening Comprehension Test (F=0.03, P> 0.05). The results reject the hypothesis.

H6: The Film-based Listening Comprehension Section Test scores of those individuals in the experimental group categorized by these same test scores as "low proficiency learners" will be statistically higher than those in the control group categorized as low proficiency learners.

Table 1.11

Descriptive Statistics for Low Proficiency Students on the Film-based Listening Comprehension Test

Test	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
Film-Based	Exp	24	33.00	7.93	53.17	9.32	20.17
	Ctrl	20	36.60	10.88	48.20	10.26	11.60

The initial results offered in Table 1.11 show that the scores on the posttests were higher than the scores on the pretests for both experimental and control groups. Numerically, the low proficiency students in the experimental group improved more than those in the control group as far as the results of the Film-based Listening Comprehension Test are concerned. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is the summary of the analysis of covariance between the two groups.

Table 1.12

ANCOVA Summary for Low Proficiency Students on the Film-based Listening Comprehension Test

Test	Source of Variation	SS	DF	MS	F	P
Film-based	Covariance	187.97	1	187.97	2.02	0.043
	Between-Groups	350.84	1	350.84	3.78	0.059
	Within Groups	3810.56	41	92.94		
	Total	4349.37	43			

Table 1.12 shows no significant difference between the experimental group and the control group on the Film-based Listening Comprehension Test (F=3.78, P> 0.05). The results reject the hypothesis.

Research Question 2

2. Will the adoption of a learner-centered approach in combination with film-based materials significantly improve students' oral performance skills?

H7: The experimental group will demonstrate more significant improvements in their oral performance than the control group.

Table 2.1

Descriptive Statistics for the Oral Test

Oral Tests	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
Total Scores:							
	Exp	53	58.92	5.51	68.11	5.87	9.19
	Ctrl	40	63.63	5.11	71.10	5.69	7.47
Sub-scores:							
Fluency							
	Exp	53	11.89	1.19	14.19	1.29	2.30
	Ctrl	40	12.83	1.17	14.12	1.07	1.29
Grammar							
	Exp	53	11.87	1.21	12.98	1.20	1.11
	Ctrl	40	12.85	1.12	13.88	1.26	1.03
Pronunciation							
	Exp	53	11.72	1.10	13.89	1.28	2.17
	Ctrl	40	12.55	1.04	14.58	1.32	2.03
Vocabulary							
	Exp	53	11.74	1.16	13.91	1.29	2.17
	Ctrl	40	12.68	1.12	14.45	1.30	1.77
Content							
	Exp	53	11.72	1.28	13.15	1.23	1.43
	Ctrl	40	12.73	1.09	14.08	1.37	1.35

Table 2.1 shows that the posttest total scores and each of sub-scores on the oral tests were higher than the pretest scores for both the experimental and control groups. Numerically, the total scores and each sub-score in the experimental group improved over those of the control group. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is the summary of the analysis of covariance between two groups.

Table 2.2

ANCOVA Summary for Oral Test

Total Scores:

Test	Source of Variation	SS	DF	MS	F	P
Oral test	Covariance	2669.36	1	2669.36	623.09	0.000
	Between-Groups	60.52	1	60.52	14.13	0.000*
	Within Groups	385.56	90	4.284		
	Total	3115.44	92			

*p<0.05

Sub-scores:

Test	Source of Variation	SS	DF	MS	F	P
Fluency	Covariance	81.87	1	81.87	151.56	0.000
	Between-Groups	13.13	1	13.13	24.31	0.000*
	Within Groups	46.62	90	0.54		
	Total	141.62	92			

*p<0.05

Test	Source of Variation	SS	DF	MS	F	P
Grammar	Covariance	64.88	1	64.88	80.57	0.000
	Between-Groups	0.677	1	0.677	0.84	0.362
	Within Groups	74.477	90	0.805		
	Total	204.914	92			

Test	Source of Variation	SS	DF	MS	F	P
Pronunciation	Covariance	100.69	1	100.69	172.91	0.000
	Between-Groups	0.33	1	0.33	0.57	0.454
	Within Groups	52.41	90	0.582		
	Total	153.42	92			

Test	Source of Variation	SS	DF	MS	F	P
Vocabulary	Covariance	104.46	1	104.46	195.99	0.000
	Between-Groups	2.19	1	2.19	4.11	0.045*
	Within Groups	47.97	90	0.53		
	Total	154.62	92			

*p<0.05

Test	Source of Variation	SS	DF	MS	F	P
Content	Covariance	96.11	1	96.11	155.96	0.000
	Between-Groups	0.07	1	0.07	0.11	0.738
	Within Groups	55.46	90	0.62		
	Total	151.64	92			

Table 2.2 shows a significant difference between the experimental and control group on the total scores of the oral test (F=14.13, P<0.05), and the sub-scores for fluency (F=24.31, P=0.000) and vocabulary (F=4.11, P<0.05). The following table presents adjusted mean scores of these results.

Table 2.3

Summary of the Adjusted Mean Scores on the Oral Test

Oral Tests	Groups	Adjusted Means	Difference
Total scores:			
	Exp	70.16	1.78
	Ctrl	68.38	
Sub-scores:			
Fluency			
	Exp	14.51	0.81
	Ctrl	13.70	
Vocabulary			
	Exp	14.28	0.34
	Ctrl	13.95	

Table 2.3 shows that the adjusted total mean scores on the oral test of the experimental group are higher than those of the control group. And the experimental group's sub-scores for fluency and grammar are also higher than those of the control group. The results partly support the hypothesis.

H8: Subjects categorized as high proficiency learners in the experimental group will demonstrate more significant improvements in their oral performance than their counterparts in the control group.

Table 2.4

Descriptive Statistics for High Proficiency Students on the Oral Test

Oral Tests	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
Total Scores:							
	Exp	29	60.41	5.06	69.66	5.13	9.25
	Ctrl	20	63.30	6.35	70.95	7.27	7.65
Sub-scores:							
Fluency							
	Exp	29	12.21	1.05	14.45	1.15	2.24
	Ctrl	20	12.70	1.49	14.15	1.31	1.45
Grammar							
	Exp	29	12.14	1.16	13.31	1.11	1.17
	Ctrl	20	12.80	1.44	13.70	1.49	0.90
Pronunciation							
	Exp	29	12.00	1.07	14.24	1.15	2.24
	Ctrl	20	12.55	1.23	14.60	1.67	2.05
Vocabulary							
	Exp	29	12.07	1.13	14.28	1.13	2.21
	Ctrl	20	12.60	1.23	14.45	1.64	1.85
Content							
	Exp	29	12.00	1.10	13.38	1.08	1.38
	Ctrl	20	12.65	1.35	14.05	1.70	1.40

Table 2.4 shows that the posttest total scores and sub-scores on the oral test were higher than the pretest scores for both experimental and control groups. Numerically the total scores and each sub-score in the experimental group improved more than

those of the control group with the exception of the sub-score for **content**. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is a summary of the analysis of covariance between the two groups.

Table 2.5

ANCOVA Summary for High Proficiency Students on the Oral Test

Total Scores:

Test	Source of Variation	SS	DF	MS	F	P
	Covariance	1610.25	1	1610.25	573.08	0.000
Oral test	Between-Groups	32.55	1	32.55	11.58	0.001
	Within Groups	129.25	46	2.81		
	Total	1772.05	48			

Sub-scores:

Test	Source of Variation	SS	DF	MS	F	P
	Covariance	43.31	1	43.31	75.41	0.000
Fluency	Between-Groups	5.24	1	5.24	9.12	0.004*
	Within Groups	26.42	46	0.57		
	Total	74.97	48			

*p<0.05

Test	Source of Variation	SS	DF	MS	F	P
Grammar	Covariance	40.27	1	40.27	51.27	0.000
	Between-Groups	0.09	1	0.09	0.12	0.736
	Within Groups	36.14	46	0.79		
	Total	76.50	48			

Test	Source of Variation	SS	DF	MS	F	P
Pronunciation	Covariance	65.95	1	65.95	125.55	0.000
	Between-Groups	0.51	1	0.51	0.97	0.330
	Within Groups	24.16	46	0.53		
	Total	90.62	48			

Test	Source of Variation	SS	DF	MS	F	P
Vocabulary	Covariance	61.48	1	61.48	111.91	0.000
	Between-Groups	1.33	1	1.33	2.42	0.127
	Within Groups	25.27	46	0.55		
	Total	88.08	48			

Test	Source of Variation	SS	DF	MS	F	P
Content	Covariance	60.41	1	60.41	101.52	0.000
	Between-Groups	0.04	1	0.04	0.07	0.796
	Within Groups	27.37	46	0.60		
	Total	87.82	48			

Table 2.5 shows a significant difference between the total scores of the high proficiency students in the experimental group and those in control group (F=0.000, P<0.05) as well as between the sub-scores on fluency (F=0.000, P<0.05) on the oral tests. But there were no significant differences in other sub-scores between the experimental group and the control group. The following adjusted mean score offers further understanding of these numbers.

Table 2.6

Summary of the Adjusted Mean Scores for High Proficiency Students on the Oral Test

Oral Tests	Groups	Adjusted Means	Difference
Total scores:			
	Exp	70.88	1.71
	Ctrl	69.17	
Sub-scores:			
Fluency			
	Exp	14.60	0.68
	Ctrl	13.93	

Table 2.6 shows that the adjusted mean total score and adjusted mean sub-score on fluency for the low proficiency students in the experimental group are higher than those of their counterparts in the control group. The results support the hypothesis, but not for all sub-scores.

H9: Subjects categorized as low proficiency learners in the experimental group will demonstrate more significant improvements in their oral performances than their counterparts of the control group.

Table 2.7

Descriptive Statistics for Low Proficiency Students on the Oral Test

Oral Tests	Groups	N	Pretest		Posttest		Diff.
			M	SD	M	SD	
Total Scores:							
	Exp	24	57.12	5.59	66.25	6.26	9.13
	Ctrl	20	63.95	3.61	71.25	3.70	7.30
Sub-scores:							
Fluency							
	Exp	24	11.50	1.25	13.88	1.39	2.38
	Ctrl	20	12.95	0.76	14.10	0.79	1.15
Grammar							
	Exp	24	11.54	1.22	12.58	1.21	1.04
	Ctrl	20	12.90	0.72	14.05	1.00	1.15
Pronunciation							
	Exp	24	11.37	1.06	13.46	1.32	2.09
	Ctrl	20	12.55	0.83	14.55	0.89	2.00
Vocabulary							
	Exp	24	11.33	1.09	13.46	1.35	2.13
	Ctrl	20	12.75	1.02	14.45	0.89	1.70
Content							
	Exp	24	11.38	1.41	12.88	1.36	1.50
	Ctrl	20	12.80	0.77	14.10	0.97	1.30

Table 2.7 shows that on the oral test the posttest total scores and sub-scores were higher than those on the pretests for both experimental and control groups. Numerically, the total scores and each sub-score in the experimental group improved more than the control group with the exception of the sub-score of **grammar**. An ANCOVA was conducted to further determine if these differences are statistically significant. The following is a summary of the analysis of covariance between the two groups.

Table 2.8

ANCOVA Summary for Low Proficiency Students on the Oral Test

Total Scores:

Test	Source of Variation	SS	DF	MS	F	P
Oral test	Covariance	910.24	1	910.24	148.09	0.000
	Between-Groups	18.91	1	18.91	3.08	0.087
	Within Groups	252.01	41	6.15		
	Total	1181.16	43			

Sub-scores:

Test	Source of Variation	SS	DF	MS	F	P
Fluency	Covariance	35.11	1	35.11	67.53	0.000
	Between-Groups	7.76	1	7.76	14.92	0.000*
	Within Groups	21.32	41	0.52		
	Total	64.19				

*P<0.05

Test	Source of Variation	SS	DF	MS	F	P
Pronunciation	Covariance	18.58	1	18.58	22.28	0.000
	Between-Groups	2.53	1	2.53	3.03	0.089
	Within Groups	34.20	41	0.83		
	Total	55.31	43			

Test	Source of Variation	SS	DF	MS	F	P
Vocabulary	Covariance	34.98	1	34.98	65.41	0.000
	Between-Groups	0.39	1	0.39	0.73	0.397

	Within Groups	21.93	41	0.54		
	Total	57.3	43			

Test	Source of Variation	SS	DF	MS	F	P
Content	Covariance	33.34	1	33.34	50.46	0.000
	Between-Groups	0.14	1	0.14	0.21	0.648
	Within Groups	27.09	41	27.09		
	Total	60.57	43			

Table 2.8 shows no significant difference in total scores on the oral test between the low proficiency students in the experimental and those in control group. But there are significant differences in the sub-scores of fluency (F=0.000, P<0.05). The following summary of adjusted mean scores offers further understanding of these numbers.

Table 2.9

Summary of the Adjusted Mean Scores for Low Proficiency Students on the Oral Test

Oral Tests	Groups	Adjusted Means	Difference
Total scores:			
	Exp		
	Ctrl		
Sub-scores:			
Fluency			
	Exp	14.44	1.03
	Ctrl	13.42	

Table 2.9 shows that the adjusted mean scores in fluency of the low proficiency students in the experimental group were higher than those of their counterparts in the control group. The results reject the hypothesis, except for those of the sub-scores in

fluency, which they support.

Research Question 3

3. Will the adoption of a learner-centered approach in combination with film-based materials significantly improve students' intrinsic and extrinsic motivation for target language learning?

H10: The experimental group will more significantly improve their intrinsic and extrinsic motivation for target language learning than the control group.

Table 3.1

ANCOVA Summary of Intrinsic and Extrinsic Motivation

Source of Variation	SS	DF	MS	F	P
Covariance	298.92	1	298.92	5.428	0.022
Between-Groups	313.54	1	313.54	5.694	0.019*
Within Groups	4955.91	90	55.07		
Total	5568.37	92			

*p<0.05

Table 3.1 indicates a significant difference between the experimental and control groups on the Questionnaire of Intrinsic and Extrinsic Motivation after treatment (F=5.694, P<0.05). The following adjusted mean score offers further understanding of these numbers.

Table 3.2
Summary of the Adjusted Mean Scores on Intrinsic and Extrinsic Motivation

Groups	**N**	**Adjusted Mean**	**Difference**
Exp	**53**	**75.06**	**3.72**
Ctrl	**40**	**71.34**	

Table 3.2 shows that the adjusted mean score in the experimental group is higher than that of the control group. The difference is 3.72, which means that the intrinsic and extrinsic motivation in the experimental group improved more than that of the control group after treatment. The results supported the hypothesis.

H11: The subjects with high proficiency in the experimental group will more significantly improve their intrinsic and extrinsic motivation for target language learning than the control group.

Table 3.3

ANCOVA Summary for High Proficiency Students on the Intrinsic and Extrinsic Motivation

Source of Variation	SS	DF	MS	F	P
Covariance	127.37	1	127.37	2.08	0.046
Between-Groups	392.79	1	392.79	6.40	0.015*
Within Groups	2821.18	46	61.33		
Total					

*P<0.05

Table 3.3 indicates a significant difference between the experimental and control groups on the Questionnaire of Intrinsic and Extrinsic Motivation after treatment (F=6.40, P<0.05). The following summary of adjusted mean scores offers further understanding of these numbers.

Table 3.4

Summary of the Adjusted Mean Scores for High Proficiency students on Intrinsic and Extrinsic Motivation

Groups	**N**	**Adjusted Mean**	**Difference**
Exp	**29**	**77.19**	**5.82**
Ctrl	**20**	**71.37**	

Table 3.4 shows that the adjusted mean score of the experimental group is higher than the control group. This difference of 5.82 means that the intrinsic and extrinsic motivation of the high proficiency students in the experimental group showed greater improvement after treatment than that of their counterparts in the control group. The results support the hypothesis.

H12: The subjects with low proficiency in the experimental group will more significantly improve their intrinsic and extrinsic motivation for target language learning compared to the control group.

Table 3.5

ANCOVA Summary for Low Proficiency Students on the Intrinsic and Extrinsic Motivation

Source of Variation	SS	DF	MS	F	P
Covariance	228.12	1	228.12	5.18	0.028
Between-Groups	12.26	1	12.26	0.27	0.601
Within Groups	1806.39	41	44.06		
Total	2046.77	43			

Table 3.5 indicates no significant difference between the experimental group and the control group on the Questionnaire of Intrinsic and Extrinsic Motivation after treatment (F=0.27, P>0.05). This means treatment did result in a significant difference between the experimental group and the control group. The findings reject the hypothesis.

Research Question 4

4. Will the adoption of a learner-centered approach result in significant improvements in student motivation for those in the experimental group over

those in the control group?

H13: The experimental group will more significantly improve their motivation for film-based instruction compared to the control group.

Table 4.1

Summary of the Questionnaire on Motivation for a Learner-centered Approach with Film-based Instruction

		Exp				Ctrl			
		Pretest		Posttest		Pretest		Posttest	
		N	%	N	%	N	%	N	%
1	SA	2	3.8	5	9.4	5	12.5	4	10.0
	A	10	18.9	27	50.9	15	37.5	13	32.5
	N	26	49.1	21	39.6	16	40.0	21	52.5
	D	14	26.4	0	0	4	10.0	2	5.0
	SD	1	1.9	0	0	0	0	0	0
2	SA	2	3.8	10	18.9	6	15.0	5	12.5
	A	8	15.1	33	62.3	4	10.0	15	37.5
	N	27	50.9	10	18.9	20	50.0	17	42.5
	D	15	28.3	0	0	9	22.5	3	7.5
	SD	1	1.9	0	0	1	2.5	0	0
3	SA	1	1.9	10	18.9	3	7.5	8	20.0
	A	5	9.4	38	71.7	8	20.0	17	42.5
	N	22	41.5	5	9.4	10	25.0	15	37.5
	D	19	35.8	0	0	16	40.0	0	0
	SD	6	11.3	0	0	3	7.5	0	0
4	SA	2	3.8	3	5.7	2	5.0	4	10.0
	A	3	5.7	28	52.8	9	22.5	16	40.0
	N	23	43.4	21	39.6	11	27.5	18	45.0
	D	22	41.5	1	1.9	14	35.0	2	5.0
	SD	3	5.7	0	0	4	10.0	0	0
5	SA	1	1.9	23	43.4	2	5.0	11	27.5
	A	8	15.1	24	45.3	6	15.0	18	45.0
	N	17	32.1	5	9.4	20	50.0	10	25.0
	D	23	43.4	1	1.9	11	27.5	1	2.5

	SD	4	7.5	0	0	1	2.5	0	0
6	SA	1	1.9	6	11.3	5	12.5	4	10.0
	A	6	11.3	31	58.5	6	15.0	16	40.0
	N	16	30.2	16	30.2	12	30.0	19	47.5
	D	28	52.8	0	0	9	22.5	1	2.5
	SD	2	3.8	0	0	8	20.0	0	0
7	SA	2	3.8	7	13.2	3	7.5	3	7.5
	A	5	9.4	28	52.8	12	30.0	9	22.5
	N	17	32.1	17	32.1	7	17.5	25	62.5
	D	26	49.1	1	1.9	14	35.0	3	7.5
	SD	3	5.7	0	0	4	10.0	0	0

This questionnaire (see Appendix F) examined learner motivation for one-year film-based instruction before and after treatment in the experimental and control groups. This questionnaire includes seven items. Table 4.1 shows the students' feelings and their feedback on the teaching activities, curriculum and the self-perceived degree of improvement in their listening and speaking proficiency levels. The following is a comparison of the differences in students' self-perceptions.

Table 4.2

Summary of Percentage Differences of "Agree" plus "Strongly Agree" between the Experimental Group and the Control Group

	Exp			**Ctrl**		
	Pre (%)	**Post(%)**	**Diff. (%)**	**Pre (%)**	**Post(%)**	**Diff. (%)**
1	22.7	60.03	37.6	50	42.5	-7.5
2	18.9	81.2	62.3	25	50	25
3	11.3	90.6	79.3	27.5	62	34.5
4	9.5	58.5	49	27.5	50	22.5
5	17	88.7	71.7	20	72.5	52.5
6	13.2	69.8	56.6	37.5	50	22.5
7	13.2	66.0	52.8	37.5	30	-7.5

Among the seven items, the experimental group gave a higher percentage of positive responses ("Agree" plus "Strongly Agree") than the control group. In the control group there is a higher percentage of agreement on five items, but there is a lower percentage of agreement on two items, items 1 and 7.

Table 4.3

ANCOVA Summary of Motivation for Film-based Instruction

Source of Variation	SS	DF	MS	F	P
Covariance	149.03	1	149.03	15.86	0.000
Between-Groups	144.16	1	144.16	15.34	0.000*
Within Groups	845.64	90	9.40		
Total	1138.83	92			

*$p<0.05$

In order to examine whether or not there is a significant difference between the experimental group and control group in terms of motivation, the ANCOVA was conducted.

Table 4.3 indicates a significant difference between the experimental group and the control group on the questionnaire measuring motivation for film-based instruction after treatment ($F=15.34$, $P<0.05$). The following adjusted mean score offers further understanding of these numbers. The results support the hypothesis.

Table 4.4

Summary of the Adjusted Mean Scores on Motivation for Film-based Instruction

Groups	**N**	**Adjusted Mean**	**Difference**
Exp	**53**	**27.52**	**2.56**
Ctrl	**40**	**24.96**	

Table 4.4 shows that the adjusted mean score in the experimental group is higher than that of the control group. The difference of 2.56 indicates that motivation for film-based teaching in the experimental group improved significantly over that of the control group after the adoption of a learner-centered approach. The results support

the hypothesis.

H14: The subjects with high proficiency in the experimental group will more significantly improve their motivation for film-based instruction compared to their counterparts in the control group.

Table 4.5

ANCOVA Summary for High Proficiency Students on Motivation for Film-based Instruction

Source of Variation	SS	DF	MS	F	P
Covariance	149.94	1	149.94	13.99	0.001
Between-Groups	74.83	1	74.83	6.98	0.011*
Within Groups	493.06	46	10.72		
Total	717.83	48			

*$p<0.05$

Table 4.5 indicates a significant difference for high proficiency students between the experimental and control groups on the Questionnaire of Motivation for Film-based Instruction after treatment (F=6.98, $P<0.05$). The following summary of adjusted mean scores offers further understanding of these numbers. The results support the hypothesis.

Table 4.6

Summary of the Adjusted Mean Scores for High Proficiency Students on Motivation for Film-based Instruction

Groups	N	Adjusted Mean	Difference
Exp	29	27.98	2.55
Ctrl	20	25.43	

Table 4.6 shows the adjusted mean score in the experimental group is higher than

that of the control group. The difference of 2.55 means that motivation for film-based teaching for the high proficiency students in the experimental group improved significantly over that of their counterparts in the control group after the adoption of learner-centered approach. The results support the hypothesis.

H15: The subjects of low proficiency in the experimental group will show significantly greater improvements in motivation for film-based instruction than those in the control group.

Table 4.7

ANCOVA Summary for Low Proficiency Students on Motivation for Film-based Instruction

Source of Variation	SS	DF	MS	F	P
Covariance	5.42	1	5.42	0.69	0.041
Between-Groups	53.00	1	53.00	6.73	0.013
Within Groups	322.74	41	322.74		
Total	381.16	43			

Table 4.7 indicates a significant difference for the low proficiency students between the experimental and control groups on the Questionnaire of Motivation of Film-based Instruction after treatment (F=15.34, P<0.05). The following adjusted mean score offers further understanding of these numbers. The results support the hypothesis.

Table 4.8

Summary of the Adjusted Mean Scores for low Proficiency Students on Motivation for Film-based Instruction

Groups	N	Adjusted Mean	Difference
Exp	24	26.88	2.29

Ctrl	20	24.59

Table 4.8 shows that the adjusted mean score in the experimental group was higher than that of the control group. The difference of 2.29 indicates that the motivation of the low proficiency students in the experimental group for film-based teaching improved more than that of their counterparts of the control group after adoption of the learner-centered approach. The results support the hypothesis.

Research Question 5

5. Will the students in the experimental group improve their listening skills, speaking abilities, motivation, and learning autonomy after treatment according to their self-assessment?

H16: The students in the experimental group will improve their listening, speaking, motivation, and learning autonomy according to the results of a self-assessment questionnaire.

Table 5.1

Analysis of Self-assessment (Experimental group only)

Variables	Pretest		Posttest		Difference
	M	SD	M	SD	
Speaking Proficiency	4.06	1.43	5.21	1.47	1.15
Listening Proficiency	3.75	1.41	5.11	1.53	1.36
Motivation	4.28	1.66	5.64	1.56	1.36
Autonomy	4.21	1.59	5.19	1.33	0.98

Table 5.1 indicates the mean scores of the experimental group improved on four aspects of proficiency following treatment, according to students' self-assessment. Of these scores, those for listening proficiency and motivation improved most, with

autonomy seen as the least improved.

H17: The subjects of high proficiency in the experimental group will improve their listening proficiency, speaking proficiency, motivation and their learning autonomy according to the results of a self-assessment questionnaire.

Table 5.2

Analysis of Self-assessment for High Proficiency Students (the experimental group only)

Variables	Pretest		Posttest		Difference
	M	SD	M	SD	
Speaking Proficiency	4.24	1.41	5.45	1.40	1.21
Listening Proficiency	3.97	1.35	5.28	1.44	1.31
Motivation	4.55	1.80	5.76	1.64	1.21
Autonomy	4.31	1.54	5.24	1.33	0.93

Table 5.2 shows that the mean scores of the high proficiency students in the experimental group after treatment improved on four aspects after treatment, according to the students' self-assessment. Among high proficiency students, listening proficiency improved most, followed by speaking proficiency. Autonomy was seen as the least improved according to students' self-assessment. The findings support the hypothesis.

H18: The subjects of low proficiency in the experimental group will improve their listening proficiency, speaking proficiency, motivation and their learning autonomy according to the results of a self-assessment questionnaire.

Table 5.3

Analysis of Self-assessment for Low Proficiency Students (Experimental group

only)

Variables	Pretest		Posttest		Difference
	M	SD	M	SD	
Speaking Proficiency	3.83	1.46	4.92	1.53	1.09
Listening Proficiency	3.50	1.47	4.92	1.64	1.42
Motivation	3.96	1.43	5.50	1.47	1.54
Autonomy	4.08	1.67	5.13	1.36	1.05

Table 5.3 indicates the mean scores of low proficiency students in the experimental group improved after treatment on four aspects of proficiency, according to students' self-assessment. Among low proficiency students, motivation was seen as the most improved with listening proficiency coming in second; autonomy was seen as the least improved. The findings support the hypothesis. The following chart shows the comparison of the degree of improvement of the four skills.

Research Question 6

6. What attitudes do students in the experimental develop regarding the applicability and feasibility of the adoption of the learner-centered approach in a big class setting, and especially in Taiwanese contexts?

Table 6.1

Summary of Questionnaire of Applicability of Learner-Centered Approach (Experimental Group only)

Item		SA		A		D		SD	
		N	%	N	%	N	%	N	%
1	Pre	4	7.5	41	77.4	8	15.1	0	0
	Post	4	7.5	45	84.9	4	7.5	0	0
2	Pre	3	5.7	35	66.0	15	28.3	0	0
	Post	3	5.7	36	67.9	14	26.4	0	0
3	Pre	12	22.6	39	73.6	2	3.8	0	0
	Post	6	11.3	37	69.8	10	18.9	0	0
4	Pre	13	24.5	38	71.7	1	1.9	1	1.9

	Post	11	20.8	33	62.3	9	17.0	0	0
5	Pre	11	20.8	32	60.4	9	17.0	1	0
	Post	25	47.2	27	50.7	1	3.8	2	1.9
6	Pre	19	35.8	30	56.6	4	1.9	0	3.8
	Post	21	39.6	28	52.8	2	7.5	0	0
7	Pre	6	11.3	32	60.4	12	22.6	3	5.7
	Post	6	11.3	25	47.2	22	41.5	0	0
8	Pre	17	32.1	33	62.3	3	5.7	0	0
	Post	12	22.6	40	75.5	1	1.9	0	0

Note: SA=Strongly Agree A=Agree D=Disagree SD=Strongly Disagree

Table 6.1 compares the students' self-perception of the adoption of a learner-centered approach in the experimental group before and after treatment. This questionnaire (see Appendix H) examines students' opinions about the applicability and feasibility of the adoption of the learner-centered approach in a large class setting, especially for young adults who have matured in Taiwan's traditional teacher-centered educational system. Surprisingly, over 80% of the subjects gave positive responses to six items on the pre-questionnaire. For two items 70% of subjects also agreed with the idea of applying learner-centered principles in the classroom. However, some results in the post-questionnaire showed that respondents found that some aspects of a learner-centered approach were not as applicable or feasible as they had earlier assumed. The following table shows the detailed results of statistics and a comparison of the pre- and post- questionnaires.

Table 6.2

Comparison of Percentages of "Agree" plus "Strongly Agree" Responses between Pretest and Posttest

Item	Pretest (%)	Posttest (%)	Difference(%)
1. I think that I have the ability to get involved in the selection of learning materials, teaching methods and design of activities.	84.9	92.4	+7.5

2. I think that I have the ability to do self- assessment and peer assessment.	73.6	71.7	-1.9
3. I hope that I can take part in the selection of learning methods and design of the teaching activities.	96.2	81.1	-15.1
4. I think that it is appropriate for students to get involved in the teaching process.	96.2	83.1	-13.1
5. I think that it can enhance the students' learning effectiveness for teachers to get students involved in the teaching process.	81.2	97.9	16.7
6. I think that the "learner- centered" approach is applicable and feasible for Taiwanese college students.	88.66	92.4	3.74
7. I think that the "learner- centered" approach is applicable and feasible for a big class setting.	71.7	58.5	-13.2
8. I think that students can acquire life-long learning strategies through the "learner-centered" approach.	94.4	98.1	3.7

Table 6.2 shows a comparison of the results of the pretest and posttest responses to eight questions surveyed. On item one, 84.9% of the students agreed that they had the ability to get involved in the selection of learning materials, teaching methods and design of the teaching activities before the experiment. Furthermore, the post questionnaire showed a slight increase in the percentage of students (92.4%) on their perceptions for their assumed predictions.

In item two, before the experiment, 73.6.7% students thought they had the ability to do self-assessment and peer assessment, but after treatment there was a slight percentage drop in their positive attitudes.

In item three, initially quite a high percentage (96.2%) of subjects expressed the hope that they could take part in the selection of learning methods and design of the teaching activities. But, in the post-questionnaire, only 81% subjects maintained these initial hopes.

In item four, the post-questionnaire showed that 83.1% students—compared to 96.2% students in the pre-questionnaire—thought it was applicable for students to get involved in the teaching process after they had more actively taken part in the whole process. There was 13.1 % drop in this item.

In item five, when students were asked if greater involvement in the learning process could enhance their learning effectiveness, 81.2% or respondents on the pre-questionnaire offered their agreement. On the post-questionnaire, 97.9.2% confirmed these perceptions.

In item six, regarding the applicability of a "learner-centered" approach for Taiwanese college students, 88.66% of respondents supported its applicability on the pre-questionnaire, with the post questionnaire offering a slight increase in positive attitude as 92.4% students confirmed their earlier perceptions.

In item seven, a significant change took place in students' perceptions as to the applicability and feasibility of the learner-centered approach in a big class setting. Initially 71.7% of respondents believed it would work, but after having been involved in the process only 58.5% students expressed a positive view of this issue.

Finally, in item eight, with regard to whether students can acquire life-long learning strategies and skills through the practice of a learner-centered approach, 94.4% of students agreed in the pre-questionnaire that the practice of a learner-centered approach could help them in this aspect, which was supported by 98.1% of students in the second survey application.

The above results show an increased percentage of positive attitudes on four items after treatment regarding students' self-perceived ability to get involved in the selection of learning materials and teaching methods and the design of activities to enhance learning effectiveness, as well as the applicability of this approach for Taiwanese college students and the acquisition of life-long learning strategies.

However the results also show a slight drop in percentages on one question about students' self-perceptions of their ability to do self-assessment and peer assessment. On three questions there were bigger drops in percentages of agreement on the expectation for participating in the selection of learning methods and the design of the teaching activities, as well as the applicability of greater student involvement in the teaching process and the feasibility of using a learner-centered approach in a big class.

Table 6.3

Summary of Questionnaire for High Proficiency Students on the Applicability of a Learner-Centered Approach (Experimental Group only)

Item		SA		A		D		SD	
		N	%	N	%	N	%	N	%
1	Pre	1	3.4	26	89.7	2	6.9	0	0
	Post	0	0	24	82.8	5	17.2	0	0
2	Pre	2	6.9	20	69.0	7	24.1	0	0
	Post	1	3.4	19	65.5	9	31.0	0	0
3	Pre	6	20.7	23	79.3	0	0	0	0
	Post	3	10.3	21	72.4	5	17.2	0	0
4	Pre	5	17.2	22	75.9	1	3.4	1	3.4
	Post	3	10.3	20	69.0	6	20.7	0	0
5	Pre	13	44.8	16	55.2	0	0	0	0
	Post	4	13.8	19	65.5	6	20.7	0	0
6	Pre	12	41.4	14	48.3	1	3.4	2	6.9
	Post	9	31.0	18	62.1	2	6.9	0	0
7	Pre	2	6.9	18	62.1	7	24.1	2	6.9
	Post	1	3.4	13	44.8	15	51.7	0	0
8	Pre	9	31.0	18	62.1	2	6.9	0	0
	Post	7	24.1	22	75.9	0	0	0	0

Table 6.3 shows that for those high proficiency students in the experimental group, the results after treatment are somewhat different from those of all subjects or low proficiency students with respect to their attitudes toward the applicability and feasibility of using a learner-centered approach. The following presents differences in results between the pre- and post- questionnaires.

Table 6.4

Comparison of Percentage of "Agree" and "Strongly Agree" for the High Proficiency Students between Pretest and Posttest

Item	Pretest (%)	Posttest (%)	Difference(%)
1. I think that I have the ability to get involved in the selection of learning materials, teaching methods and design of activities.	82.8	93.1	10.3
2. I think that I have the ability to do self- assessment and peer assessment.	68.9	75.9	-7
3. I hope that I can take part in the selection of learning methods and design of the teaching activities.	100	82.7	-17.3
4. I think that it is appropriate for students to get involved in the teaching process.	93.1	79.3	-13.8
5. I think that it can enhance the students' learning effectiveness for teachers to get students involved in the teaching process.	79.3	100	20.7
6. I think that the "learner- centered" approach is applicable and feasible for the Taiwanese college students.	89.7	93.1	3.4
7. I think that the "learner- centered" approach is applicable and feasible for a big class setting.	69	48.2	20.8
8. I think that students can acquire life-long	93.1	100	6.9

learning strategies through the" learner-centered" approach.

Table 6.4 shows the results for eight questions on the pretest and posttest questionnaires from the high proficiency students. In item one, 82.8% of respondents to the pre-questionnaire agreed that they had the ability to select learning materials and teaching methods, and to design teaching activities. The post questionnaire saw a 10.3% increase in agreement with these earlier positive perceptions.

In item two, 75.9% of respondents to the pre-questionnaire believed they had the ability to undertake self-assessment and peer assessment, but this number fell to only 60.9% among the high proficiency students responding to the post questionnaire.

In item three, before the experiment, 100% students hoped to take part in the whole process of learning, but by the end of the year only 82.7% students felt the same desire.

In item four, 93.1 % of student respondents to the pre-questionnaire thought it was possible for students to get involved in the teaching process, a figure that fell to 79.3% on the post-questionnaire. This is a dramatic drop of 13.8.2 %.

In item five, 79.3% of respondents to the pre-questionnaire expressed a belief in the idea that more involvement in the learning process could enhance their learning effectiveness. The results of the post-questionnaire revealed that the remaining doubters had been converted, with 100% in agreement with the notion that the active investment of energy enhances learning.

In item six, as regards the feasibility of applying a learner-centered approach to the Taiwanese college setting, the pre-questionnaire's 89.7% support rate saw a rise to 93.1% agreement on the post-questionnaire.

In item seven the influence of active participation seemed to result in a negative effect. On the pre-questionnaire, 69% of the respondents supported the idea that learner centeredness could significantly change their perceptions when applied to a large class setting. This figure fell to only 48.2% by the end of the year.

Finally, in item eight, with regard to the suggestion that life-long learning strategies and skills could be acquired through the practice of a learner-centered approach, the 100% support registered on the post-questionnaire fell to 93.1% agreement in the second survey.

The above results show reversals on four items, such as students' perceptions of their ability to set the curriculum, select learning methods, design classroom activities, and do all this with a big class.

Another four items, however, showed increased percentages of agreement Students felt more assured about their ability to select classroom teaching materials, methods and activities. They likewise expressed confidence that the principles of learner centeredness could prove workable with Taiwanese college students such as themselves, and that these values would have life-long results.

Table 6.5

Summary of Questionnaire for Low Proficiency Students on the Applicability of a Learner-Centered Approach (Experimental Group only)

Item		SA		A		D		SD	
		N	%	N	%	N	%	N	%
1	Pre	4	16.7	17	70.8	3	12.5	0	0
	Post	3	12.5	19	79.2	2	8.3	0	0
2	Pre	1	4.2	15	62.5	8	33.3	0	0
	Post	2	8.3	17	70.8	5	20.8	0	0
3	Pre	6	25.0	16	66.7	2	8.3	0	0
	Post	3	12.5	16	66.7	5	20.8	0	0
4	Pre	8	33.3	16	66.7	0	0	0	0
	Post	8	33.8	13	54.2	3	12.5	0	0
5	Pre	7	29.2	13	54.2	3	12.5	1	4.2
	Post	12	50.0	11	45.8	1	4.2	0	0

6	Pre	10	41.7	12	50.0	2	8.3	0	0
	Post	9	37.5	14	58.3	1	4.2	0	0
7	Pre	5	20.8	12	50.0	7	29.2	0	0
	Post	4	16.7	14	58.3	5	20.8	1	4.2
8	Pre	8	33.3	15	62.5	1	4.2	0	0
	Post	5	20.8	18	75.0	1	4.2	0	0

Note: SA=Strongly Agree A=Agree D=Disagree SD=Strongly Disagree

For low proficiency learners in the experimental group, the results after treatment are somewhat different from those of total subjects with respect to their attitudes toward the applicability and feasibility of the adoption of a learner-centered approach. The following is a comparison of results on the pre- and post- questionnaires.

Table 6.6

Comparison of Percentages of "Agree" and "Strongly Agree" for the Low Proficiency Students between Pretest and Posttest

Item	Pretest (%)	Posttest (%)	Difference(%)
1. I think that I have the ability to get involved in the selection of learning materials, teaching methods and design of activities.	87.5	91.7	+4.2
2. I think that I have the ability to do self- assessment and peer assessment.	66.7	79.1	12.4
3. I hope that I can take part in the selection of learning methods and design of the teaching activities.	91.7	79.2	-12.5
4. I think that it is applicable for students to get involved in the teaching process.	100	88	-12
5. I think that it can enhance the students' learning effectiveness for teachers to get students involved in the teaching process.	83.4	95.8	12.4
6. I think that the "learner- centered" approach is applicable and feasible for Taiwanese college students.	95.8	91.7	-4.1

7. I think that the "learner- centered" approach is applicable and feasible for a big class setting.	75	70.8	-4.2
8. I think that students can acquire life-long learning strategies through the" learner-centered" approach.	95.8	95.8	0

Table 6.6 shows a comparison of the results for eight questions surveyed on the pre- and post- questionnaires for the low proficiency students in the experimental group. The results are different from those for all the subjects. In item one, 87.5% of the students agreed they had the ability to get involved in the selection of learning materials, teaching methods and design of the teaching activities before the experiment. In the post questionnaire an additional 4.2% students (91.7%) confirmed these positive perceptions.

In item two, before the experiment, only 66.7% students thought they had the ability to do self-assessment and peer assessment, but after treatment there was an increased percentage of supportive responses with 79.1% expressing positive attitudes toward the practice.

In item three initially quite a high percentage, 91.7%, of respondents expressed a desire to take part in the selection of learning methods and the design of the teaching activities. The number fell on the post-questionnaire, as only 79.2% subjects confirmed their initial desires.

In item four of the pre-questionnaire an astonishing 100% of respondents expressed support for the idea of students being more involved in the teaching process. A year later, after having taken a more active part in the process, only 88% students agreed with this goal—a full 12.0 % drop.

In item five, when students were asked if becoming more involved in the learning process could enhance their learning effectiveness, an initial 83.4% of pre-questionnaire respondents expressed agreement. After actual involvement, 95.8% students agreed that their involvement in the teaching process could enhance students' learning effectiveness.

In item six, as regards the applicability of a learner-centered approach for Taiwanese college students, 95.8% students in the pre-questionnaire expressed support. The post questionnaire showed a slight drop in this positive attitude, as only 91.7% of respondents confirmed their earlier positive conceptions.

In item seven, 75% of pre-questionnaire respondents believed it was applicable and feasible for a learner-centered approach to be used with a big class; a lower percentage of students (70.8%) agreed with this positive outlook in the post-questionnaire.

Finally, in item eight, with regard to whether students can acquire life-long learning strategies and skills through the practice of a learner-centered approach, 95.8% of respondents to the pre-questionnaire agreed that the practice of a learner-centered approach could help them acquire the skills necessary for a lifetime of learning. Surprisingly an identical percentage of respondents (95.8%) maintained that belief in the post questionnaire.

The above findings show an increased percentage of positive attitudes on three items after treatment in student perceptions of 1) their ability to get involved in the selection of learning materials, teaching methods and the design of activities; 2) their ability to undertake self-assessment and peer assessment; and 3) the enhancement of learning effectiveness. As regards the acquisition of life-long learning strategies, the same percentage of students expressed agreement on both the pre and post-questionnaires.

However, the results also showed a drop in percentages on four items: 1) the desire to participate in the selection of learning methods and the design of teaching activities; 2) the feasibility of getting involved in the teaching process; 3) the applicability of a learner-centered approach with Taiwanese college students; and 4) the practicality of using learner-centered techniques in a big class.

Research Question 7

7. What feedback and suggestions will students offer regarding the adoption of a negotiating and cooperative way of teaching between the teacher and students in a film-based class?

In order to more deeply understand students' feedback and suggestions, an open-ended questionnaire was distributed and personal interviews were held between the researcher and group representatives. The results are presented in three categories: advantages, difficulties, and suggestions. Surveys and dialogues were conducted in Mandarin Chinese; what follows, therefore, is the author's translation, summarization and paraphrase of student comments.

Advantages

1. The process of materials selection and activity design had the unexpected advantage of revealing to students some hitherto unknown ways of learning English.
2. The demands of selecting the most appropriate teaching techniques and consideration of how to present to the class the various learning activities led many toward an appreciation of methods that might later be put into use for those who choose to pursue careers in teaching.
3. Although the desire for rapid advances in language skills proved elusive, this experience provided the priceless ***psychological breakthrough*** as fears were conquered and distaste turned into acceptance.
4. Witnessing other classmates proved highly motivating to those who viewed

themselves as slackers, inspiring them to put in the extra effort required to finish their assignments. Doing so gave them a great feeling of accomplishment.

5. An appreciation for good teachers arose from the experience of the time and effort involved in materials selection and preparation. Appreciation led to commitment, as many participants vowed to reward their best instructors by themselves being more active in terms of class participation and study.
6. Language awareness and skills were developed as a result of moving gradually from a teacher-centered classroom toward student-directed activities.
7. The negotiative and cooperative mode of learning taught students how to work as a team to effectively accomplish the assigned task. They realized that this way of learning would prepare them to work with others in their future careers.
8. Cooperation with classmates gave insight into each individual's potential and merits, often resulting in the desire to explore and develop these strengths.
9. Critical thinking skills and organizational abilities were sharpened.
10. Increased interactions between classmates and the teacher were seen as learning experiences, as students saw how to more clearly and concisely express their ideas.
11. Some commented they had entirely on their own come upon other avenues toward self-directed learning.
12. Interpersonal relationships between classmates developed.
13. Students practiced the skills of interaction, communication and sharing.
14. Public speaking skills and the necessary personal courage both grew from the practice of in-class presentations.

Difficulties/Disadvantages

1. Participants learned how challenging it could be to edit another person's work, an insight that grew from the need to create appropriate materials for classroom use.

This often involved having to select just 30 minutes of usable video dialogue from a two-hour film. This editing task made it necessary for them to view a film several times in order to find appropriate segments, and then go on to the next step of selecting appropriate materials from a handful of candidates.

2. Individual proficiencies and learning styles differed widely, even within a small group. It was quite difficult to reach a final agreement on materials and techniques given these differing viewpoints.
3. Some students were unable to overcome low motivation, which led to friction within groups as some felt they had to do most of the work lest the group fail to accomplish its assigned task.
4. Scheduling was a persistent problem, as many group members had incompatible schedules that made it difficult to get together outside of the class period. These scheduling crises could not be solved simply through discussion and negotiation.
5. Some groups sought only high scores, which inadvertently put greater pressure on high proficiency group members who bore the mantle of achievement for their group members. This was unnecessarily stressful for these individuals.

Suggestions

1. Many students mentioned that they could have done better if there had been more training and teaching experience, as well as more preparation time.
2. Some students pointed out that even though they had learned much from the process of preparing their presentations, because of their lack of teaching experience the final results did not reflect their expectations. This led to a stubborn conclusion that only the experienced teacher should be responsible for presenting teaching materials and activities.
3. Some individuals believed they might have made more progress if the teacher had

assigned more homework for self-directed learning while maintaining a teacher-centered methodology in the classroom. This would have reduced the time lost on failed student presentations.

4. Some students echoed the idea that they had long gotten used to the teacher-directed mode of learning; the teacher needed to give them more time to get used to the new way of learning.
5. Although the practice of learner-centeredness was meant to raise students' awareness about their own learning processes and encourage their greater involvement in the learning adventure, results were not very obvious. Students blamed this on the fact that so little time was allotted—less than two hours per week—to the language laboratory class. On top of this students were already overburdened with the demands on time made by other courses.

Research Question 8

8. What differences in performances between the control group and the experimental group are noted according to the teacher's classroom journal observations?

Although statistically significant differences were found—and these but partially—on the oral test and motivation questionnaires, there were differences in classroom performance between the experimental and control groups. This researcher had been keeping daily journals about classroom activities and students' responses, and from these she discovered that there were some significant differences between the experimental and control groups. The following outlines six main aspects.

1. **Attendance.** The rate of students' attendance for the experimental group was obviously higher than that for the control group. On average there were about three to four students absent in each week's class in the experimental group, but about six to seven students in the control group. That explained why the list of

valid research subjects was limited to just 40 students in the control group and 53 in the experimental group. Only those in attendance for every test and questionnaire were counted as valid subjects. Interestingly, students in the experimental group were more punctual, with students in the control group showing more tardiness. This might be due in part to the fact that experimental group students felt the pressure of responsibility, as they had to be on hand to do presentations. It may also be in part due to schedules, as the control group students had to deal with rush hour traffic in order to attend their early morning class, while the experimental group was scheduled to meet in mid-morning.

2. **Classroom Atmosphere.** As there were more chances for students in the experimental group to interact with each other as a team, they became more familiar with each other. Because of these and the increased student-teacher interactions, students reported feeling less anxiety about public presentations. The classroom atmosphere in the experimental group therefore seemed more relaxed and pleasant than that in the control group.
3. **Students' Participation.** When it came to situations requiring students to volunteer for certain tasks, those in the experimental group seemed more willing to take the initiative.
4. **Students' Behaviors.** When students were asked to try projects they had never done before, those in the experimental group would bravely raise their hands and ask for more details, even going so far as to challenge the applicability of doing certain tasks. Those in the control group, however, would more typically just follow the teacher's instructions, only occasionally offering feedback or questioning the validity of an assignment.
5. **Students' and Teacher's Interactions.** Interactions between the teacher and students were more frequent in the experimental group than in the control group,

with the result that those in the former group were not afraid to talk to their teacher either inside or outside the classroom. This resulted in another interesting phenomenon, that of the teacher having to rely more upon the use of the students' mother tongue when discussing complicated principles or procedures. It remains to be explored to what degree this shared native language use contributed to the reduced anxiety normally present between teachers and students.

Summary

1. On the whole, no significant difference was shown for all subjects between the experimental and control groups on the CELT Listening Comprehension Section Test (F=1.79, P>0.05). These results reject hypothesis 1.
2. Among the high proficiency students in the experimental and control groups, no significant difference was found on the CELT Listening Comprehension Section Test (F=0.04, P>0.05). The findings reject hypothesis 2.
3. Among the low proficiency students in the experimental and control groups, no significant difference was found on the CELT Listening Comprehension Section Test (F=3.31, P>0.05). These findings reject hypothesis 3.
4. On the whole, no significant difference was shown for all subjects between the experimental and control groups on the Film-based Listening Comprehension Test (F=2.56 P>0.05). The results reject hypothesis 4.
5. Among the high proficiency students in the experimental and control groups, no significant difference was found on the based Listening Comprehension Test (F=0.03, P>0.05). The findings reject hypothesis 5.
6. Among the low proficiency students in the experimental and control groups, no significant difference was found on the Listening Comprehension Test (F=3.78

P>0.05). The findings reject hypothesis 6.

7. On the whole, a significant difference was shown for all subjects between the experimental and control groups on Oral Test (F=14.13, P<0.05). And among the sub-scores, the score of Fluency (F=24.31, P<0.05) and Vocabulary (F=4.11, P<0.05) show significant differences between the experimental and control groups. The experimental group improved significantly over the control group. The results partly support hypothesis 7.
8. Among the high proficiency students in the experimental and control groups, a significant difference is found on the total scores for the Oral Test (F=11.58, P<0.05), and among the sub-scores for Fluency, there is a significant difference (F=9.12, P<0.05). The experimental group improved significantly more than their counterparts in the control group. The results mostly support hypothesis 8.
9. Among the low proficiency students in the experimental and control groups, no significant difference is found on the total scores for the Oral Test (F=3.08, P>0.05), but among the sub-scores for Fluency, there was significant difference (F=14.92, P<0.05). The results partly reject hypothesis 9.
10. On the whole, a significant difference was shown for all subjects between the experimental and control groups on the Questionnaire of Intrinsic and Extrinsic Motivation (F=5.694, P<0.05). The experimental group improved significantly more than the control group. The results support hypothesis 10.
11. Among the high proficiency students in the experimental and control groups, a significant difference was shown on the Questionnaire of Intrinsic and Extrinsic Motivation (F=0.6.40, P<0.05). The results support hypothesis 11.
12. Among the low proficiency students in the experimental and control groups, no significant difference is found on the Questionnaire of Intrinsic and Extrinsic Motivation (F=0.27, P>0.05). The results reject hypothesis 12.

13. On the whole, a significant difference was shown for all subjects between the experimental and control groups on the Questionnaire of the Learner-centered Approach used with Film-based Instruction (F=15.34, P<0.05). The experimental group improved significantly more than the control group. The results support hypothesis 13.
14. Among the high proficiency students in the experimental and control groups, a significant difference was found on the Questionnaire of Intrinsic and Extrinsic Motivation (F=6.98, P<0.05). The results support hypothesis 14.
15. Among the low proficiency students in the experimental and control groups, a significant difference was found on the Questionnaire of Intrinsic and Extrinsic Motivation (F=6.73, P<0.05). The results support hypothesis 15.
16. On the whole, according to the students' self-assessment on listening proficiency, speaking proficiency, motivation, and autonomy, students felt they had improved in these four aspects after treatment.
17. On the whole, there were decreases and increases in percentages for items asked on the questionnaires regarding the applicability and feasibility of learner-centeredness on the pretest and posttest. The results show increasing agreement for four items, but also a decline in positive attitudes for another four.

CHAPTER V

DISSCUSION AND CONCLUSION

DISCUSSION

This section will first summarize the overall findings and results of this study before undertaking a discussion of possible factors influencing these results. The basic findings can, at this point, be summarized as follows:

1. There were no significant differences between the experimental and control groups as far as the results of the two listening comprehension tests are concerned.
2. There was a significant difference between the experimental and control groups on the oral test.
3. The experimental group performed significantly better than the control group on the questionnaire of intrinsic and extrinsic motivation.
4. The experimental group showed significantly more positive attitudes toward film-based materials than did the control group.
5. The experimental group believed they had improved their listening and speaking performance, motivation and autonomy, according to their responses on the self-assessment questionnaire.
6. The experimental group readjusted their perceptions regarding the applicability and feasibility of learner-centeredness.
7. Participation in the task of teaching helped students grow and develop their language learning awareness and skills.
8. Through the negotiative and cooperative mode of learning, students discovered how to effectively work as a team to accomplish assigned tasks, thereby preparing themselves for future careers.

9. It was a great challenge for the teacher to satisfy individuals' needs and learning styles in a large class setting.
10. Some in the experimental group were never able to make the personal adjustments necessary for success in a learner-centered classroom.
11. The learner-centered approach demands greater effort and energy from the teacher; therefore, a teacher support group is desperately needed.

The next section of this chapter further discusses the possible factors responsible for these above-mentioned findings.

Listening Tests

The results and analysis of this study indicated that there were no statistically significant differences between the results on the two listening comprehension tests administered at the start and end of the academic year. From the standpoint of descriptive statistics, however, the mean scores of the posttests were higher than those of the pretests for both groups. These differences were even more obvious for the Film-based Listening Comprehension Test than for the condensed CELT Listening Comprehension Test. The experimental group showed a greater degree of improvement than the control group, with the exception of the low proficiency students, as these failed to demonstrate any progress in either group. Among the low proficiency students, those in the experimental control group showed less improvement on the CELT Listening Comprehension exam than their equals in the control group did, but improved more than the control group on the Film-based Listening Comprehension Test. Some reasons might account for the above findings.

Four reasons solicited from the students might help explain why both groups had not made much improvement on their CELT Listening Comprehension Section post-test. First, the test items are not directly relevant to the content that students had learned in the film-based instruction class. Second, many students were not familiar with the format of this test, so that the teacher had to explain it to them and offer them opportunities to practice in advance of the actual test. Third, because students knew the results of the test would not affect their grades, students may have approached the test with a flippant and playful attitude. Finally, we need to consider whether or not the level of the test was simply geared toward a higher skills ability group, suggesting a discrepancy between the "official" concept of "intermediate" and that of this researcher.

Another explanation may lie in the fact that to Taiwanese students, long used to teacher-centered instruction, the practices of learner-centeredness seemed inaccessible and uncomfortable. Time spent explaining the rationale for adopting this method and the necessary training ate away at the time the experimental group could have been using to expose themselves to larger amounts of linguistic input. An ideal situation would be one in which fewer actual class hours would be spent explaining and training students. Meanwhile, students in the control group spent more time immersed in the target language.

Still another factor to explain the findings that low proficiency students in the experimental group failed to demonstrate any sort of remarkable achievement on the CELT test may be that the adoption of a learner-centered approach for those with low English proficiency was simply not as practical as expected. In other words, low proficiency students might not benefit greatly from learner-centered instruction, needing perhaps a greater degree of direction from an authority figure such as the teacher.

Oral Tests

The findings with regard to the oral tests revealed a significant difference between the experimental and control groups on the total test scores and sub-scores on "fluency" and "vocabulary," with the experimental group showing significant improvements over those of the control group. Differences in total test scores also appeared between both groups in terms of the improvements demonstrated by both the low and high proficiency students, while only the sub-score on "fluency" demonstrated a truly significant difference. Three factors might have contributed to this phenomenon.

First, the students in the experimental group had more opportunities to interact with classmates and the teacher, and even though they did not communicate with each other solely in English, they nevertheless received important practice in making themselves clearly understood.

Second, students in the experimental class spent more time rehearsing for their public presentations, thereby enabling themselves to perform with greater confidence and fluency.

Third, among the five sub-scores the experimental group showed the greatest improvement in both "fluency" and "vocabulary." Two factors might account for this finding. First, the increased need for communication and negotiation resulted in advanced levels of fluency. Second, this increased degree for communication might have naturally resulted in the natural acquisition of vocabulary used in the assignments.

Questionnaire on Intrinsic and Extrinsic Motivation

The results of the questionnaire on Intrinsic and Extrinsic Motivation administered at the end of the academic year indicate a significant difference between the experimental and control groups. In short, the experimental group registered a greater degree of positive motivation than the control group on the post-questionnaire.

Furthermore, among those in the high proficiency category there was also a significant difference between the experimental and control groups, a difference that was not found among the low proficiency students of either group.

Five factors might shed some light on these findings. First, after more involvement in the process of learning, students in the experimental group might have achieved a greater awareness of what they were learning, rather than simply following blindly the "wisdom" of the teacher. This greater enlightenment may have directly contributed to an increased interest in the subject—the English language. Second, sharing more responsibility for their learning might have led to a realization of the importance of improving their English for purposes of international travel, overseas study, multicultural friendships or future global business ventures. Third, the exposure to a more self-directed way of learning might have led to a realization that greater participation in the in-class learning process would yield life-long learning strategies for the future. Fourth, the processes of negotiation and cooperation may have given rise to a natural understanding of the natural variety of methods and materials available in the real world that can help in the process of life-long learning.

Two explanations might be offered as to why the practices of learner-centeredness seemed more readily acceptable to high proficiency students than to low proficiency students.

First, the high proficiency students may have come into the classroom with a dossier of successful attempts at learning the target language, and so they began with the courage that arises from confidence and which in turn fuels a sense of curiosity and ambition. To put it more succinctly, those with relatively high levels of motivation will be more willing to take risks, while low proficiency students might lack both the motivation and the confidence necessary for any degree of risk-taking behavior. It goes without saying that the learner-centered classroom requires a great deal of risk.

A second factor to be considered is that high proficiency students in the experimental group might have had more ambitions and expectations for their future careers, a characteristic of many high achievers. A feedback loop may be in play, with motivated students allowing themselves the freedom to dream of a bright and innovative future, while these fantasies give energy to their overall motivation.

Questionnaire on Motivation for Film-based Instruction

Unlike the previously examined questionnaire, which focused on students' attitudes toward the class and its outcomes, this questionnaire concentrated on the idea of motivation. Of special emphasis is the question of how exposure to this course influenced student motivation for learning the target language.

The findings revealed that there were indeed overall higher percentage increases among those expressing agreement on seven items listed on the post-questionnaire for both groups, except on two items for the control group. The experimental group demonstrated a much higher frequency of positive responses than did the control group after treatment. Four factors might help explain these results.

First, the content of this pre-questionnaire was designed to ascertain student feelings about their experiences learning English in senior high school. Since most students did not have enjoyable experiences learning English, therefore they expressed more positive responses to the survey questions. After a year's exposure to the student-centered classroom and the use of authentic video materials, students expressed even greater degrees of satisfaction. However, the findings also showed that many in the control group did not sense any increase in their motivation for learning English, nor did they believe they had made any major improvements in their speaking skills. Their perception of having never advanced may have been due in part to their not having had many opportunities to become involved in the syllabus design or the planning of learning activities.

Application of the ANCOVA analysis indicated a significant difference in the post-treatment degrees of motivation reported by the experimental group and the control group. And either for the low proficiency students or high proficiency students, the results were the same as the above findings. There were significant differences between the experimental group and the control group after treatment.

Two reasons might explain these results. First, the more learner-centered way of teaching was welcome by most of students for its consideration of individual differences and the offered sense of achievement. Second, since the assigned groups had various ways for conducting their teaching, the variety of methods for presentation of the activities might have proven more attractive.

Self-assessment Questionnaire

A main principle of the learner-centered approach is to encourage students to undertake self-assessment to monitor their progress. In this study, the self-assessment was conducted before and after treatment in the experimental group. The findings indicated that all subjects, including both low and high proficiency students, believed they had improved their speaking, listening, motivation and sense of autonomy. Further, among the four aspects of the assessment, listening and motivation were assessed as the most improved. The results showed that students thought they had improved their listening more than their speaking skills, but the statistical analysis showed no significant difference in the listening comprehension category. There may be explanations for these results.

First, students did indeed believe they had already made some improvements after one year of involvement with the learner-centered approach. Second, the different findings from the statistical analysis and students' self-assessment might have resulted from students' having had more exposure to self-directed listening activities such as watching cinematic productions on television or in the theater, but having fewer opportunities to use their speaking skills outside the classroom. Therefore, they only found they could understand more of the English dialogues in the movies. Third, although they were more actively involved in the self-directed tasks, students might have been feeling more empowered but the results still were not as obvious given the relatively limited time period of this study.

Questionnaire on the Applicability of the Learner-centered Approach

The findings for this questionnaire show that students shifted in their perceptions toward the feasibility of applying a learner-centered approach in a Taiwanese setting. They showed more positive attitudes toward four aspects of the approach, but less positive responses regarding four other aspects after they have taken part in the whole process.

With respect to four aspects of the approach students confirmed their previous support in the post-questionnaire: 1. their ability to get involved in the selection of learning materials, teaching methods and the design of activities; 2. their perceptions of learning effectiveness being enhanced through their involvement in the teaching process; 3. their beliefs about the feasibility and applicability for Taiwanese college students; and 4. the possibility of their acquiring life-long learning strategies through the adoption of the learner-centered approach. Regarding the other four aspects, however, students showed different degrees of doubt about their previous perceptions: 1. the ability to do self-assessment and peer assessment; 2. the wish to take part in the selection of learning methods and the design of teaching activities; 3. the feasibility of students becoming more involved in the teaching process; and 4. the applicability and feasibility of applying learner centered principles to a big class setting.

Four reasons might account for students' attitudinal shifts after treatment. First, since some students had not had much experience doing self-assessment and peer assessment, they felt it was very difficult for them to undertake an objective assessment of themselves and their peers. Second, even thought they enjoyed taking part in the selection and preparation of the teaching materials and activities, they discovered it took too much time for them to get it done satisfactorily. Third, with little teaching experience, they soon realized they had problems with class management and message delivery. Fourth, the big class size turned out to be the biggest obstacle to evaluating whether or not each individual fostered learning autonomy. Besides, it was quite difficult to cater to every individual's needs and learning preferences.

Students' Feedback and Suggestions

The following discussion focuses on student feedback and suggestions as garnered by the researcher in her face-to-face conversations and journal records. A number of findings should be mentioned:

First, after taking part more in the learning teaching process, students did indeed benefit, as noted in the previous chapter. They were more aware of the learning process, and more willing to explore various learning strategies for themselves, which helped them experience a psychological breakthrough with regard to English learning and prepared them for the teamwork that so many careers depend upon. They are now better able to honestly explore their strengths and confront their weaknesses. They have likewise armed themselves with experience in the mature handling of interpersonal relationships, and academically they move forward with greater skills in critical thinking, time management and task planning, to name just a few of the valuable skills that will benefit them throughout their lives.

Students in this project had but a few short months of once-a-week exposure to learner-centered practice. Compared to the years of public schooling where these students had been trained to behave properly under the teacher-centered method of class management, these brief hours of exposure to learner-centeredness were like a drop of water in the ocean! In light of this, the results might not be as unsatisfactory as the statistical significance implies. Seeing the problem in this light, this researcher takes great joy in witnessing students growing in so many positive directions. Once they are able to project their experiences into future learning contexts, they will experience even greater levels of maturity. Students can potentially expand their learning outside the classroom into a quest for life-long learning.

Second, although students expressed many positive attitudes toward the adoption of a learner-centered approach, they also echoed the difficulties they had confronted in the process. These reflected the difficult factors inherent in the adoption of a learner-centered approach to a big class setting in Taiwan. Students in Taiwan have long been used to a teacher-centered or teacher-directed educational system, and it was very hard for them to shift toward a more learner-centered way of learning. It will take more than one year and more than one course to ensure a full change in their learning habits.

Furthermore, the traditional exam-oriented system of education in Taiwan encourages individual study and memorization. Students very rarely have any reason or opportunity to work as part of a team to accomplish a task. Therefore the students in this project found it excessively troublesome and time-consuming to get all their team members together for discussion and negotiation. Although they admitted that they had benefited from the teamwork, they also noted that more encouragement and guidance from the teacher might also be helpful.

Third, the suggestions made by the students did include some solutions to existing problems, and provided some very valuable and constructive opinions about improving the practices of the learner-centered approach. For example, they suggested that the teacher should give them more time for practice, and extend the method to other subjects. However, they also mentioned that they preferred turning the task and responsibility back to teacher. Teachers might need to be aware of students' feelings and give them more time and encouragement, but they ought never retreat to the familiarity and comfort of the traditional teacher-dominated approach.

Teacher's Observation

From the teacher's observation of both the experimental and control groups, she discovered some differences between the students' records of attendance, classroom atmosphere, students' participation, and students' inter-group relationships. The details were shown in the previous chapter. The experimental group showed more regular attendance figures, and the classroom atmosphere seemed more active and pleasant. Students were more willing to take part in the activities and more willing to try different ways of learning English.

Three factors might explain these outcomes. First, the rate of attendance of each class in the control group seemed irregular, resulting perhaps from some students thinking they did not have to be responsible for their own learning. They were merely passive recipients of the teacher's expertise, so they could drop in at anytime and receive "an education." Second, the principles of learner-centeredness strongly encourage student participation and risk-taking activities. Third, in the learner-centered approach, the role of teacher is no longer as authoritative; the teacher is merely a facilitator. This friendly and facilitative relationship lends itself to students' eagerness to be in class and to strive hard to please their teacher, classmates and themselves.

Although there are some advantages to the adoption of the learner-centered approach, it does not mean there are no disadvantages. From this researcher's point of view and observation in the classroom, there are advantages and disadvantages to both the teacher-directed and learner-directed modes of classroom management. These advantages and disadvantages are outlined in the following lists.

Advantages of Teacher-directed Teaching

1. Classroom management seems more effective and controllable.
2. The teacher can lead the activities in English more smoothly than the students, who might need to rely more heavily upon their first language.
3. Curriculum design seems more systematic and organized.
4. Teaching materials can be better prepared.
5. The teacher is more familiar with the technology and various teaching techniques
6. Students do not have to spend time designing and creating activities and materials.

Disadvantages of Teacher-directed Teaching

1. Teachers might over-estimate or under-estimate students' English proficiency levels.
2. The teacher does not receive very much input from students for improving her/his teaching.
3. There exists a gap between the teacher's teaching and students' learning. Students might not learn what the teacher teaches.
4. Students might not feel responsible for their own learning. The learning might not have life-long effects.

Advantages of Learner-centered Teaching

1. There is a greater degree of variety in the syllabus because of students' diverse input.
2. Students contribute more creative ideas to the curriculum.
3. The cooperative and negotiating curriculum better suits student preferences.
4. Students who are more involved in teaching actually learn more.
5. Students' individual opinions are accepted and respected.
6. There is more interaction between the teacher and students
7. Students feel more responsible for their learning

Disadvantages of Learner-centered Teaching

1. Students cannot manage the classroom as efficiently as the teacher can.
2. The teacher cannot pre-set the syllabus; this might be a source of administrative problems and uneasiness for the teacher.
3. Not all students can benefit in a big class setting.
4. The curriculum cannot fit every individual's needs in a big class setting
5. There is not enough time for training and reinforcing.
6. Such innovative methods can encounter student resistance, which may gradually, but never entirely, dissipate.
7. Student presentations are not as efficient and effective as they can be when offered by more experienced and mature presenters.

Conclusion

From this study, the author came to realize that it really took more time and effort for her to adopt the learner-centered approach with video-based materials in a

Taiwanese college EFL class with over 60 students. She needed to spend many extra hours designing various questionnaires, and consulting and negotiating with her students about curriculum design. She also needed to do more research on how to help her students not only comprehend but efficiently and appropriately implement this philosophy in an authentic classroom setting.

Along the way, this researcher observed that students became more aware of the need to take responsibility for their own successes and failures. They saw the benefits of being more active throughout the learning process, and derived pride and security from teamwork, the accomplishment of difficult tasks, and consultations with classmates and the teacher. They likewise became more aware of their strengths and weakness, especially with respect to the study of English. The overall results showed that the learner-centered approach was still applicable and feasible in a large Taiwanese college EFL laboratory class setting—as long as sufficient training and guidance were given to the students along the way.

There are also some drawbacks and limitations expressed in this study. First, the grouping principle mentioned by Nunan (1993) could not be realized in this experiment, since the grouping task had been done ahead of time according to school administration policies. Therefore, the students' English levels were quite mixed.

Second, it took a lot of extra time and effort for this author to implement both video-based materials and a learner-centered approach in the lab class. This may not be so desirable for those teachers who are already overburdened.

Third, since the size of this class was over 60 students, and the group sizes ranged from 6 to 7 members, it was quite difficult to detect whether or not each and every student had actively worked to his full measure. It was also hard to assess every student's needs or to meet their individual needs satisfactorily.

Fourth, in this study, the standardized test was unable to assess the exact progress that students had made through the semester. A special test designed for a video-based course should certainly be developed.

Suggestions

Those teachers considering the adoption of a learner-centered approach in their language classrooms should first equip themselves with some knowledge about this approach. The next step is the adaptation of the curriculum according to the learning characteristics of the students. An observation journal is of great value, for it can help as a reference guide when the time for adjustment arrives—and that will be often! Perhaps the most difficult part of this challenge is the most personal. Teachers must learn how to step back, to refuse their natural inclinations as "leaders" and purposely see themselves as facilitators.

The findings of this study showed there are both advantages and disadvantages to the adoption of the learner-centered approach to teaching. The learner-centered approach was not proven to be absolutely more beneficial than the teacher-dominated way of teaching for the improvement of the various skills, nor was it shown to fit the learning styles and skills proficiency of every individual. Nor was it found to be appropriate for all contexts. Nevertheless, this research still proved its applicability and feasibility in a Taiwanese setting. Those teachers looking for the adoption of the learner-centered approach should first arm themselves with the full understanding of the principles of this practice and make necessary adjustments according to the subjects' proficiency levels, learning styles, and different contexts throughout the process. Great care and planning is required of those looking to adopt various tasks for a multitude of circumstances to fit in with learner-centered instruction. The following pieces of advice, in this author's opinion, and based on her experience, can help facilitate the adoption of the learner-centered approach in the EFL classroom:

Develop more skills. Since the nature of learner-centeredness essentially tends to be more exploratory and open-ended, it can make greater demands on the teacher's abilities and professionalism. Therefore, as Tudor (1996) suggests, teachers at the very least need to arm themselves with *needs analysis skills, course planning skills, educational skills, flexibility* and *adaptability.*

Be willing to make changes and respond to students' needs. It is not easy for an experienced or committed teacher with traditional beliefs about teaching to alter her ways or beliefs. But as long as we believe that the practice of learner-centeredness can help motivate our students to learn by themselves and explore their own learning styles and characteristics in order to achieve learner-autonomy, we will feel all the extra effort and energy are worthwhile. Furthermore, our willingness to make changes and to accept students' input and responses will have long-term payoffs for their learning.

Keep an action journal. Maintaining an action log can help us to self-assess and reflect upon what we have done in the classrooms so that we can improve our practice the next time. If teachers can also ask students to keep action logs, they can become more aware of what works well and what does not work in the classroom.

Adjust strategies. Since part of the teaching process may lead to various tasks and circumstance requiring more learner-centered modes of teaching, while other experiences demand more teacher-centered ways, instructors need to see the actual contexts and make adjustments whenever necessary.

Provide sufficient training. Students may not be familiar with the philosophy and practices of a learner-centered approach, so teachers need to provide students with as much training as possible before involving them in the practice of taking charge of the classroom.

It is hoped that the findings of this study can provide instructors with some guidelines and the basis for them to adjust their teaching to fit students' unique needs and goals, and at the same time develop their self-directed language learning skills. The use of authentic film materials proved to be highly motivating to the students in this study. Therefore, this study expands beyond linguistics and language learning theory, and remains firmly centered on the pragmatics of practice.

For academia, the use of scientifically controlled experiments in the authentic classroom context can provide data useful for researchers interested in how language acquisition can happen in a more learner-centered context. This is especially relevant to teachers in Taiwan, as the study was undertaken in a classroom environment with more than 60 students whose language proficiency levels spanned both extremes of the spectrum.

Ultimately, this study can give greater insights into the successful adoption of learner-centered approaches to teaching in the Taiwanese university EFL classroom.

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Appendix A

Adapted CELT Listening Comprehension Section, Form A

1. (A) Yes, I do.
(B) About twenty minutes.
(C) Take a Number 30.
(D) Yes, you should.

2. (A) Yes, I will.
(B) Just $ 50.
(C) Yes, I have to.
(D) Just two days.

3. (A) I believe he does.
(B) I think it's a drugstore.
(C) Yes, it's own.
(D) Yes, he's very kind.

4. (A) Since last April.
(B) Yes, I do.
(C) At the new Hilton Hotel.
(D) Until the end of this month.

5. (A) About noon.
(B) By bus.
(C) To the baseball game.
(D) Certainly we should.

6. (A) Until about ten o'clock.
(B) Yes, I usually do.
(C) At my brother's house.
(D) Yes, in the evening.

7. (A) Yes, I see her.
(B) They're very nice.
(C) Yes, I see you.
(D) Whenever they come to Washington.

8. (A) Yes, I often used to.
(B) It was Mary's.
(C) Yes, I took them.
(D) I'm quite used to it now.

9. (A) Yes, I always do.
(B) In the library.
(C) Right after dinner.
(D) Yes, I did.

10. (A) At the new department store.
(B) No more than $40.
(C) As soon as you can.
(D) No, he hasn't.

11. (A) Jim likes neither tea nor coffee.
(B) Jim likes tea better than coffee.
(C) Jim likes coffee just as much as tea.
(D) Jim likes coffee better than tea.

12. (A) Paul came to visit us.
(B) Paul sent us a letter.
(C) Paul attempted to call us.
(D) Paul wanted to help me.

13. (A) We had trouble finding Carl's letter.
(B) Carl had trouble reading the letter.
(C) We had trouble reading Carl's letter.
(D) Carl had trouble finding the letter.

14. (A) I think George is a poor driver.
(B) I've never seen George drive.
(C) I think Helen is a poor driver.
(D) I've never seen Helen drive.

15. (A) We couldn't find John's homework.
(B) The homework was difficult for John.
(C) We couldn't understand John's homework.
(D) John thought the homework was easy.

16. (A) Mary has found the children.
(B) Mary raised the children herself.
(C) Mary likes the children very much.
(D) Mary is playing with the children.

17. (A) We saw Harry although he was late.
(B) We saw Harry although we were late.
(C) We didn't see Harry because he was late.
(D) We were too late to see Harry.

18. (A) Bob will be here but Betty won't.
(B) Neither Bob nor Betty can come.
(C) Betty will be here but Bob won't.
(D) Both Betty and Bob can come.

19. (A) There were 50 people in the theater.
(B) There were 75 people in the theater.
(C) There were 100 people in the theater.
(D) There were 150 people in the theater.

20. (A) We were sorry that Ruth didn't attend the party.
(B) Neither Ruth nor we attended the party.
(C) We enjoyed attending the party with Ruth.
(D) Ruth enjoyed the party more than we did.

21. (A) He liked it, but she didn't.
(B) She liked it, but he didn't.
(C) Both of them liked it.
(D) Neither of them liked it.

22. (A) That Helen is still in the hospital.
(B) That Helen's friend is still in the hospital.
(C) That Helen's brother is still in the hospital.
(D) That Helen's boy is still in the hospital.

23. (A) Take the children to the beach.
(B) Get her coat at the cleaner's.
(C) Take her and the children to dinner.
(D) Get something at the post office.

24. (A) Fifty cents.
(B) Seventy-five cents.
(C) Eighty cents.
(D) One dollar.

25. (A) She visited George's parents in Chicago.
(B) She visited her sister in Boston.
(C) She visited George's parents in Boston.
(D) She visited her sister in Chicago.

CELT Questions (Form A)

1. What bus do you think I should take to go to the post office?

2. How much time will you have to spend in New York?

3. What kind of store does Charles own?

4. How long do you plan to stay in Washington?

5. Where do you suggest we go tomorrow?

6. How late do you usually watch television in the evening?

7. How often do you see Mary's parents?

8. Whose camera did you use to take the pictures?

9. When do you do your homework on Sunday?

10. Where do you recommend I buy a new radio?

11. Jim prefers tea to coffee.

12. Paul said he tried to reach us by phone yesterday.

13. Everyone found Carl's letter difficult to read.

14. I don't see how Helen can stand George's driving.

15. We found it hard to understand why John had so much trouble with the homework.

16. Mary's grown very fond of the children.

17. if we had arrived when we expected to, we would have been able to see Harry.

18. Bob will be unable to come tonight although Betty can be here.

19. The theater only seats a hundred and fifty people but it was half empty last night.

20. We would have enjoyed the party more if Ruth had been there.

21. (M) "I'm really very sorry didn't enjoy the movie. Did your husband feel the same way about it."

(W) "No—quite opposite."

(3rd V) How did the woman and her husband feel about the movie?

22. (M) "Is Helen's brother still in the hospital?"

(W) "That's what her boyfriend told me when I happened to meet him yesterday."

(3rd V) What news did the man learn from the woman?

23. (W) "Will you have a chance to pick up my coat at the cleaner's today? I'd do it myself, but I promised the children I'd take them to the beach, and I'm sure we won't get back until dinner."

(M) "I'll be glad to. I have to go to the post office this afternoon anyhow, and I can get it on the way."

(3rd V) What did the man say he would do for the woman?"

24. (W) "I'd like two tickets, please. One for myself and one for my little boy. He's eight years old."

(M) " If he's only eight, he can get in for half price. That will be a dollar fifty altogether."

(3rd V) How much did the woman's ticket cost?

25. (M) "I thought you were planning to spend your vacation in Boston. What made you change your mind and go to Chicago?"

(W) "We were originally going to spend some time with my sister, but she went to Europe this summer, and so we visited George's parents instead." (3rd V) How did the woman spend her vacation?

Appendix B

Adapted CELT Listening Comprehension Section, Form B

1. (A) No, we aren't.
   (B) Only three blocks.
   (C) Yes, it does.
   (D) I'd like to try it.

2. (A) It was Paul's.
   (B) Yes, he was.
   (C) About noon today.
   (D) Yes, he did.

3. (A) Yes, he has.
   (B) I believe it's very new.
   (C) Yes, it's his.
   (D) On the fourth, I think.

4. (A) Yes, I do.
   (B) Mathematics.
   (C) Joan Smith, probably.
   (D) Yes, it's the best.

5. (A) Yes, I really did.
   (B) Yes, there were four altogether.
   (C) I preferred the last one.
   (D) Yes, most of us did.

6. (A) Yes, it was.
   (B) In about an hour.
   (C) Yes, I did.
   (D) Not very well.

7. (A) At seven o'clock.
   (B) In the big lecture hall.
   (C) Yes, it's this evening.
   (D) Yes, we are.

8. (A) Yes, it does.
   (B) Every day.
   (C) Yes, at night.
   (D) Until midnight.

9. (A) Yes, he really likes it.
   (B) Early next June.
   (C) Work in the bank.
   (D) Yes, he would.

10. (A) Only once, so far.
    (B) No, she hasn't.
    (C) I called her once.
    (D) Three people.

11. (A) We had trouble finding Jack's letter.
    (B) Jack has great trouble reading.
    (C) Jack finds it hard to write letters.
    (D) We had trouble reading Jack's letter.

12. (A) We'll go to the movie after lunch.
    (B) We won't have any lunch today.
    (C) We'll eat lunch after the movie.
    (D) We won't go to the movies today.

13. (A) Bill finally went to the Smiths' dinner
    (B) Bill isn't going to the Smiths' to dinner.
    (C) Bill finally invited the Smiths to dinner.
    (D) Bill will be late to the Smiths' dinner.

14. (A) The plane left at 12:30.
    (B) The plane left at 1: 00.
    (C) The plane left at 1:30.
    (D) The plane left at 2:00.

15. (A) Mr. Smith expects to be late tonight.
(B) Mr. Smith expects to be on time tonight.
(C) Mr. Smith asked his wife to be on time tonight.
(D) Mrs. Smith expects to be late tonight.

16. (A) Betty asked Bill to help her.
(B) Betty wouldn't agree to help Bill.
(C) Betty agreed to help Bill.
(D) Betty wouldn't let Bill help her.

17. (A) My wife thinks we need more money.
(B) I don't believe we need so much money.
(C) My wife believes we earn enough money.
(D) I think we need more money.

18. (A) The Smiths left at 12:00.
(B) The Smiths left at 12:30.
(C) The Smiths left at 1:00.
(D) The Smiths left at 1:30.

19. (A) The girl didn't want any candy.
(B) The girl wanted her brother's candy.
(C) The girl ate all the candy herself.
(D) The girl gave her brother some candy.

20. (A) It was a long meeting.
(B) It was the last meeting.
(C) It was a short meeting.
(D) No meeting was held.

21. (A) At five-thirty (5:30).
(B) At six o'clock (6:00).
(C) At six- thirty (6:30).
(D) At seven o'clock (7:00).

22. (A) In a bus station.
(B) At a football station.
(C) In a department store.
(D) At a theater

23. (A) 8:00.
(B) 10:00.
(C) 11:00.
(D) 1:00.

24. (A) At a movie theater.
(B). in a museum.
(C). On a bus.
(D) In a post office.

25. (A) That he isn't wearing his own coat.
(B) That the man's coat looked better than this.
(C) That she never really liked his coat.
(D). That his coat looks better than the man's.

Appendix C

Film-based Pre-& Post Listening Comprehension Test

Part I.

1. (A) I have a good temper
   (B) Where did you lost it?
   (C) I told you first.
   (D) I didn't think you'd get mad.

2. (A) Of course, we would.
   (B) We didn't know.
   (C) That's a bad answer.
   (D) Who's baby?

3. (A) It is ripped out.
   (B) I ripped it out.
   (C) I was afraid to.
   (D) Which page is it?

4. (A) Over there.
   (B) Yours, of course.
   (C) To the north.
   (D) I live in Taipei.

5. (A) Yes, I do.
   (B) No, I don't.
   (C) I think he is not smart.
   (D) Would you do that too?

6. (A) Yeah, go ahead.
   (B) It's over there.
   (C) There is a good view.
   (D) The window is open.

7. (A) I have a new computer.
   (B) You are my pal.
   (C) No, I wouldn't.
   (D) I didn't mean that.

8. (A) I need some money.
   (B) I could use some spare change.
   (C) I change clothes daily.
   (D) Because I need a change.

9. (A) Merry Christmas!
   (B) Sure, you're easy to please.
   (C) Thank you, Darling.
   (D) Next time you pay.

10. (A) Yes, he's a bit slow.
    (B) That's the wrong answer.
    (C) I am not stupid.
    (D) My mother loves me.

Part II.

11. (A) Go ahead, take your seats with you.
    (B)Not take away your chairs, men.
    (C) Do not stand up, guys.
    (D) Do not sit here.

12. (A) I often work more than I should.
    (B) I eat too much, so I am fat.
    (C) I buy too many things, always.
    (D)I take too many people into my car.

13. (A) I have s sore throat and cannot talk.
    (B) I am totally amazed at how good you are!
    (C) I hurt my voice calling for you!
    (D) I strained my voice shouting praise for you!

14. (A) I'm just giving you my admiration.
(B) I'm just giving you some complements.
(C) I'm just giving you a company.
(D) I'm just paying your company some money.

15. (A) Here is a gift to congratulate you.
(B) You should give me a present.
(C) Did you get my book that I sent you?
(D) You are naturally talented at it.

16. (A). Jenny and me have been together all the time.
(B) Jenny and me like peas and carrots.
(C) Jenny and me didn't like peas and carrots.
(D)Jenny and me dislike peas and carrots.

17. (A) I asked my boss to include the forbidden article.
(B) The article was slippery, so it went in easily.
(C) I slipped and fell on the article.
(D) I printed the article secretly, without telling anyone.

18. (A) Thanks. This is heavy.
(B) I appreciate your clapping.
(C) You'd give it to me?
(D) How much did those gloves cost?

19. (A) No. Never met her.
(B) Oh, yes. I love her books.
(C)Yes. Turn on the fan, Jane.
(D) I live in Austin, Jane.

20.(A) I like her too.
(B) I cannot find her.
(C) I lost it.
(D) No, it's all here.

Part III.

21. (A) His love is more important.
(B) He saw her in the dress
(C) She hates the dress.
(D) The dress is pretty.

22. (A) Go away.
(B) Sit.
(C) Stay.
(D) Talk

23. (A) He must live his own life.
(B) He should obey Mama.
(C) He is a smart boy.
(D) His name is silly.

24. (A) No, she doesn't agree with her son.
(B). She is a nice lady.
(C). she doesn't care about her son.
(D). Yes, she supports her son.

25. (A) More money.
(B) Settling sown.
(C) She is greedy.
(D) He doesn't have it.

Film-based Listening Comprehension Test Questions

Part I.

1. Why didn't you tell me before I lost my temper?
2. Would you like to know the sex of the baby?
3. Why didn't you rip out the entire page?
4. Whose side are you on?
5. How do you feel about Neil's committing suicide?
6. Mind if I open the window?
7. Would you be mean to your cyber pal?
8. Why would you want to change things?
9. Do you think you can buy me off with some crummy present?
10. Is he retarded or something?

Part II.

11. Keep your seats, fellas.
12. I'm always taking on too much.
13. I am speechless!
14. I'm just paying you some compliments.
15. I think you have a gift for it.
16. Jane and me were like peas and carrots.
17. I slipped the article in.
18. I'll give you a hand with that.
19. I didn't know you were a Jane Austen fan.
20. I feel like something's missing.

21 (M) So, you do like dresses.
(W) It's not the dress. It's the way you see me.
(3rd V) What does the woman mean?

22. (M) Kathleen Kelly, Hello. What a coincidence. Mind if I sit down?
(W) Yes. I do. I'm expecting someone.
(3rd V) What does the woman Kathleen want the man to do?

23. (M) What's my destiny, Mama?
(W) You're going to have to figure that out for yourself.
(3rd V) What is his mother trying to tell him?

24. (M) Mom, I've got to tell you what I feel!
(W) I understand what you feel.
(3rd V) Does the woman agree with what her son's ideas?

25. (W) I want more for us.
(M) You don't mean you want to get married, do you?
(3rd V) What is the man afraid of?

APPENDIX D

Oral Test

Three Film Clips for Oral Test

1. "You make me want to be a better man" (from *As Good as it Can Be)* for average proficiency students
2. "Surfing the past" (from *Up Close and Personal)* for high proficiency students
3. "Anya and Tatiana finally meet." (from *Anasitasia*) for low proficiency students

1. "You make me want to be a better man" (from *As Good as it Can Be)*

Carol: You wanna dance?

Melvin: I've been thinking about that since you brought it up before.

Carol: And?

Melvin: No.... I don't get this place. They make me buy an outfit, but they let you wear a house dress. I don't get it.
What? No. Wait. What? Where are you going? No. Why? I didn't mean it that way. You gotta sit down. You can still give me the dirty look...just sit down and give it to me.

Carol: Melvin, pay me a compliment...I need one. Quick. You have no idea how much what you said just hurt my feelings.

Melvin: That mono-minute somebody gets that they need you. They threaten to walk out.

Carol: A compliment is something nice about somebody else....Now or never.

Melvin: Okay.

Carol: I mean it...

Melvin: Can we order first? Two hard-shell crab dinners and pitch of cold beer? Baked or fries?

Carol: Fries.

Melvin: One baked... one fried. Ok, I got a real great compliment for you and it's true.

Carol: I'm so afraid you're about to say something awful....

Melvin: Don't be pessimistic. It's not your style. Okay....Here I goes....Clearly a mistake. I've got this ...what? Ailment.... And my doctor...a shrink...who I used to see all the time....He says 50or 60 percent of cases. A pill can really help. I hated pills. Very dangerous. I am using the word " hate" here about pills. "Hate" My compliment is that when you came to my house

that time and told me how you'd never… Well, all right. You were there,
What you said. you know… The next morning I started taking these pills.
Carol: I don't quite get how that's a compliment for me.
Melvin: You make me want to be a better man.
Carol: That's maybe the best compliment of my life.

2. "Surfing the Past" (from *Up Close and Personal*)
Tally: So, what is it like working at the network?
Warren: You think you'll get to the network…
And look back at everybody that made you eat it…
And say, "up yours," but it's not like that.
Tally: What is it like?
Warren: It's hard. Fun.
Tarry: Then why did you leave?
Warren: It stopped being fun.
Tell me about these dumb contests…
You used to enter with…Tawney? Tawney button?
Tarry: Why don't you tell me why it stopped being fun?
Warren: What about the contests?
Tarry: The contest.
Warren: Contests.
Tarry: Miss Stateline. Miss Truckee. Miss Tahoe. Miss Sierra Logger.
Warren: Ooh!
Tarry: I'll tell you a secret.
Warren: I'd keep Sierra Logger a secret.
Tarry: No. The secret is, in not one of them did I finish in the top five.
Warren: So what'd you do for talent? Did you by any chance sing "feelings"?
Tarry: No. For your information, I did not by any chance sing "feelings."

3. "Anya and Tatiana finally meet."
Anya: Go away! Demtri. Oh, I'm sorry. I thought you were….
Tatiana: I know very well who you thought I was. Who exactly are you?
Anya: I was hoping you could tell me.
Tatiana: Dear, I'm old. And I'm tired of being conned and tricked.
Anya: I don't want to trick you.

Tatiana: And I supposed the money doesn't interest you, either?

Anya: I just want to know who I am. Whether or not I belong to a family, your family…?

Tatiana: You are a very good actress. Best, yet… but… in fact, I've had enough.

Anya: Peppermint?

Tatiana: An oil for my hands.

Anya: Yes, I spilled a bottle. The carpet was soaked. And it forever smelled of peppermint like you. I lied on that rug. And, Oh, how I missed when you went away. When you came here, to Paris.

Tatiana: What is that?

Anya: This. Well. I—I've always had it ever since before I can remember.

Tatiana: May I? It was our secret. My Anastasia's and mine.

Anya: The music box. To—to sing me to sleep when you were in Paris. (Singing) Hear this song and remember.

Both: Soon you'll be home with me. Once upon a December….

Tatiana: Oh, Anastasia! My Anastasia!

Evaluation Sheet for Oral Test

Fluency	Grammar	Pronunciation	Vocabulary	Content	Total

Appendix E

Intrinsic and Extrinsic Motivation Questionnaire

1. I enjoy learning English very much.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
2. Learning English is a hobby for me.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
3. Learning English is a challenge that I enjoy.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
4. I don't enjoy learning English, but I know that learning English is important for me.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
5. I wish I can learn English in an easier way, without going to class.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
6. I want to learn English because it is important to me because it will broaden my view.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
7. The main reason I am taking English class is that my parents/my spouse/my supervisors/others wanted me to improve my English..
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
8. I want to do well in English class because it is important to show my ability to my family/friends/supervisors/others
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
9. Everybody in Taiwan should be able to speak some English.
   A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
10. Being able to speak English will add to my social status.
    A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
11. I am learning English because I want to spend a period time in an English-speaking country.
    A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
12. I want to learn English because it is useful when traveling in many countries.
    A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
13. I want to learn English because I would like to emigrate.
    A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
14. One reason I learn English is that I can meet new people and make friends in my English class.
    A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree
15. I am learning English to become more educated.

A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree

16. I want to learn English because I need to be able to read textbooks in English.

A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree

17. The main reason I need to learn English is to pass examinations.

A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree

18. I learn English better, I will be able to get a better job.

A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree

19. I want to learn English because increasing my English proficiency will have financial benefits for me.

A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree

20. If I can speak English, I will have a marvelous life.

A. strongly agree B. agree C. Uncertain D. disagree E. strongly disagree

Appendix F

Questionnaire for Film–Based Instruction

Pre-Questionnaire (Chinese Version)

1.____在這學年以前，我大致對英文有興趣。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

2. .____在這學年以前，我大致喜歡上英文課。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

3.____在這學年以前，我大致喜歡高中英文老師的教法。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

4.____在這學年以前，我大致喜歡高中的英文課做過的各項學習活動。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

5.____在這學年以前，我大致喜歡高中的英文課，老師所用的教材。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

6.____ 在這學年以前，高中的英文課，使我的英語聽力增強了。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

7.____ 在這學年以前，高中英文課，使我的英語說的能力增加了。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

Post Questionnaire

1.____經過在這一學年，我對英文更有興趣。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

2.____在這一學年，我大致喜歡上大一「英語實習」課。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

3.____在這一學年，我大致喜歡大一「英語實習」課老師的教法。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

4.____在這一學年，我大致喜歡大一「英語實習」課做過的各項學習活動。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

5.____在這一學年，我大致喜歡大一「英語實習」課老師所用的影片教材。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

6.____此一學年的大一「英語實習」課，使我的英語聽力增強了。

1.非常同意　2.同意　3.普通　4.不同意　5.非常不同意

7.____此一學年的大一「英語實習」課，使我的英語說的能力增加了。

1. 非常同意　2.同意　3.普通　4.不同意　5.非常不同意

English Version

___1. Before this semester I was interested in learning English.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___2. I like the Freshman English lab class.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___3. I liked the way my previous lab class was taught.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___4. I liked all the activities we did in this Lab class.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___5. I liked the teaching materials used in my previous lab class.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___6. My previous language lab class improved my listening comprehension skills.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___7. My previous language lab class improved my speaking skills.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

Post questionnaire

___1. After this full year I am more interested in learning English.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___2. I liked this English lab class.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___3. I liked the way this English lab class was taught.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___4. I liked all the activities we did in this English lab class.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___5. I liked the teaching materials used in this English lab class.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___6. This English lab class improved my listening comprehension skills.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

___7. This English lab class improved my speaking skills.

(1) strongly agree (2) agree (3) neutral (4) disagree (5) strongly disagree

Appendix G

I. Background Information

Seat No.:_____ Class No.:_____ Major:___________

Name: __________ Male:______ Female:_______ Age:_______

Years of learning English?_________

Have you received any special training for the learner-centered approach?____ (Y/N)

Have you ever stayed in the English-speaking country? ______ How long? ____

Have any of your teachers used films in the English classes before? Which films?

____

What did you feel about the use of films in your previous English classes?

____

What are your opinions and suggestions for the film-based instruction for the coming academic year in this class?

____

____

____

II. Students' Self-assessment of English Proficiency

A. Imagine you are watching an American film with Chinese and English subtitles. Suddenly, two subtitles disappear. How much would you understand for the rest of the movie ?

1 2 3 4 5 6 7 8 9 10

nothing everything

✧ Please mark the number you comprehension might fall.

(adapted from Qskarrson 1980, cited by Nunan, p137)

B.

1. I can greet native speakers in English.

   1 2 3 4

2. I can understand most of messages what the teacher delivered in the class.

   1 2 3 4

3. I can express my opinions about the topics raised in the class.

   1 2 3 4

4. I can understand the spoken dialogues in the films shown in the class.

   1 2 3 4

5. I can communicate with native speaker through the phone.

1 2 3 4

III. Self-Diagnosis of Listening and Speaking Difficulties

I have problems：(用打 x 來選項)

1. ____ Catching up the normal speech by native speakers.
2. ____ Following the instruction if the teacher is a native speaker.
3. ____ Understanding most of the dialogues in the American movies.
4. ____ Thinking directly in English.
5. ____ Understanding ICRT news report.
6. ____ Imitating the right intonation and pronunciation of spoken dialogues.
7. ____ Because I have limited vocabulary.
8. ____ Because I have limited exposure to English spoken language of English.

IV. Self-Exploring the Learning Preferences

Self-Evaluation of Learning Activities

Activities	**I Like It**	**It's O.K.**	**I Don't Like It**
Viewing Abridged Film			
Doing Group Discussion			
Doing Clip Activities			
Writing Down Some Items			
Doing Role-Play			
Singing Songs			
Designing Learning Activities			
Doing Self-Assessment			
Doing Peer-Assessment			
Doing Presentation			
Presenting Skit			

Self-Evaluation of Materials

Materials	**I Like It**	**It's O.K.**	**I Don't Like It**
Abridged film			
Film clip			
List of questions			
Song scripts			
Movie scripts			

Appendix H

Pre- & Post Questionnaires for Learner-centered Approach (Chinese Format)

1. _______ 我認爲自己有能力參與教學內容的選擇及教學方式及活動設計。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

2. _______ 我認爲自己有能力爲自己的學習成效做評量及爲其他同學做評量。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

3. _______ 我希望參與教學內容的選擇與教學方式及活動的設計。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

4. _______ 我認爲老師讓同學來參與教學的做法可行。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

5. _______ 我認爲老師讓同學來參與教學會有助於學生的學習效果。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

6. _______ 我認爲以「學習者爲中心」的教法，可以適用在台灣大學生應於學習課上。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

7. _______ 我認爲以「學習者爲中心」的教法，可以適用於大班級教學。

   A. 非常同意 B. 同意 C. 不同意 D. 非常不同意

8. _______我認爲學生可以透過以「學習者爲中心」的教學法發展終身學習的策略及技巧。

   B. 非常同意 B. 同意 C. 不同意 D. 非常不同意

English format

1. ______I think that I have the ability to get involved in the selection of learning materials, teaching methods and design of activities.

   A. strongly agree B. agree C. disagree D. strongly disagree

2. ______I think that I have the ability to do self-assessment and peer assessment.

   A. strongly agree B. agree C. disagree D. strongly disagree

3. _____ I hope that I can take part in the selection of learning methods, and design of activities.

   A. strongly agree B. agree C. disagree D. strongly disagree

4. _____ I think that it is applicable for teaches to get students involved in the teaching process.

   A. strongly agree B. agree C. disagree D. strongly disagree

5. _____ I think that it can enhance the students' learning effectiveness for teachers to get students involved in the teaching process.

   A. strongly agree B. agree C. disagree D. strongly disagree

6. _____ I think the "learner-centered" approach is applicable and feasible for the Taiwanese college students.

   A. strongly agree B. agree C. disagree D. strongly disagree

7._____ I think the "learner-centered" approach is applicable for a big class setting.

   A. strongly agree B. agree C. disagree D. strongly disagree

8._____I think that students can acquire life long learning strategies and skills through the learner-centered approach.

   A. strongly agree B. agree C. disagree D. strongly disagree

Appendix I

Learner-centered Group Tasks

Group No.	Task
1	Designing & presenting two listening and two speaking activities for *Nine Month*
2	Editing and presenting the abridged film for *Nine Month*
3	Designing& presenting two listening and two speaking activities for *Crouching Tiger, Hidden Dragon*
4	Editing and presenting the abridged film for *Crouching Tiger, Hidden Dragon*
5	Designing& presenting two listening and two speaking activities for *Dead Poets' Society*
6	Editing and presenting the abridged film for *Dead Poets' Society*
7	Designing worksheet for favorite film script project
8	Designing & presenting two listening and two speaking activities for *You've got Mail*
9	Designing and demonstrating song-teaching activities
10	Designing the formats of midterm and final
11	Making suggestions for how to enhance students' motivation, learning effectiveness.
12	Evaluating assessing all the activities done in the second semester

The guidelines for the learner-centered Task

Group No.: Group Members (Name and Seat No):

1. The title of the film and film clip (影片片名)
2. The summary of the film (影片/影片片段大意)
3. Learning objectives (學習目標)
4. The procedures of preparing the materials (準備之過程)
5. The procedure and timing for the demonstrating the materials(展示教材之時間分配及過程)
6. The example worksheet for the classmates(發給同學之講義)
7. Specifying the part of work done by each team member (說明每一位組員所負責之工作內容)
8. Evaluating your group's overall performance and your own performance in this task (評量整組詛之表現及自己之表現)

9. Write down your opinions about this activity and what you have learned for doing this project (對此參與教學活動之感想及收穫)

Open-ended Questionnaire for the Cooperative Teaching

1. a. 你覺得由同學來分組參與教學學習的選擇與教學活動的設計，優、缺點是什麼？

   b. 你贊成這種以學習者為中心的師生共同參與教學的教學法嗎？

   c. 成效如何？

2. 與你以前的英語課比較，此學年的『英語實習課』有何不同？學習效果如何？若較佳，理由何在？若較差，理由何在？

3. 要如何改進，才能讓以影片為主的教學發揮最大的學習成效？及如何才能讓師生共同參與教學的做法，達到最好的學習效果？

4. 在這以『學習者為中心』的教學法中，師生共同參與教學的過程中，除了學習英文外，有否學到其他自我學習的技巧、人際關係或其他之技巧？（請詳述之）

II. 請表達你對不使用教科書，而以影片教學為主軸的教學可行性及效果之看法。

Appendix J

The Evaluation Sheet for "Learner-Centered" Group Project

Group No:_______

Materials (25%)	Method (25%)	Performance (25%)	Team Work (25%)	Final Score

Feedback:

Appendix K

Self-directed Film Project

The initial idea for the author to assign her students to do this project in 1998 was to turn the task of teacher-made handouts over to students and let students derive the same benefits as the author had from making the handouts (Lin, 1999, p.64). Since 1994 the author had been making, and distributing to students prior to their viewing of feature films, handouts listing key vocabulary expressions, to facilitate comprehension of the films. In the fall 1997 semester, she did a survey to elicit students' opinions; and the results showed that 93% of the students thought the teacher-made handouts helped them a lot. Therefore, she started to assign this project to her students every year from then on. The following are the guidelines for doing the self-directed project.

Guidelines for self-directed project

1. The title or name of the film;
2. The production date and the name of the studio that released the film;
3. The total time length of the film;
4. The names of the director;
5. The names of the main actors and their characters;
6. A plot summary;
7. A list of between 50 and 60 words, phrases and sentences from the film;
8. Write an essay to illustrate the following subjects
    a. The reasons why you selected this film for the project;
    b. The difficulties encountered in making the handout and suggestions for the resolution of these problems;
    c. The discovered advantages of doing this project, especially the creation of the handout;
    d. Your personal opinions about the pros and cons of using Chinese subtitles for English-language films as a learning aid;
    e. Your opinions and suggestions about how commercially produced films can be used in the classroom.

Advantages of the doing film project

The author's students reported the following advantages from doing the self-directed film project (Lin 2001f, p.4).

Conquering a "self-defeating" attitude. Many noted that the most significant result of this project was motivational, as they finally conquered potentially damaging false beliefs regarding their abilities to learn English. Previous experiences with Western films had led to the assumption that they could never possibly comprehend the spoken dialogues and would always have to rely heavily on the native-language subtitles. At the end of this project, students reported they "could understand some of the dialogues. It is a kind of thrilling feeling for us to be able to conquer the longtime fear of English."

Experiencing a sense of achievement. Many participants indicated that the project allowed them to enjoy an unusually strong sense of achievement. They went into the activity with skepticism, but completed it with a feeling of satisfaction that they had hitherto never experienced in any language classroom.

Exposing themselves to real English. Many students responded with delight at the chance to work with dialogues designed to represent reality, rather than having to cope with the noticeable artificiality of carefully chosen and perfectly spoken dialogues offered in audio-tapes designed to accompany textbooks.

Seeing cultural behaviors. Language and culture are inseparable, and this project taught students a good deal about American cultural quirks. More important, a number of participants reported that through the use of films they learned much more about life. Students found themselves taking a second look at contemporary affairs, social issues and interpersonal relations.

Experiencing independence. A great number of students emphasized that they had been raised to be academic sponges, habituated to soaking up whatever the teacher taught. English was studied only for the passing of examinations. This project gave them their first opportunity to actually learn from materials they had selected themselves. This taste of independence and self-responsibility likewise motivated them toward learning English for fun and function, rather than rote and regurgitation.

Becoming an active audience. Students not only enjoyed taking control over the video medium, but also reported having learned how to actively view and listen to a film. This equipped them to see beyond the surface and hear more than what was spoken, habits that could be applied beyond the classroom or theater.

Learning teamwork. From this project, students learned the importance of communication, negotiation and compromise. These interpersonal skills are necessary in both the office and in the home. Students also indicated that having to work so closely with others helped them build friendships between individuals with whom they would otherwise have had no reason or opportunity to: (1) watch films together, (2) enjoy meals in each other's homes, and (3) talk for hours on topics that went well-beyond the film project

Appendix L

Questionnaire for Teachers about the Use of Video/Film

____1. Film-teaching is one of the most motivating supplementary teaching activities?

A. strongly agree B. agree C. neutral D. disagree E. strongly disagree

____2. How often do you let your students see the films in one academic year?

A. once B. twice C. three times D. four times E. more than four times

____3. Do you let your students finish seeing a whole film at one time?

A. always B. most of time C. sometimes D. few times D. never

____4. If one week class period is two-fifty-minute periods, which way of showing a film would be more appropriate?

A. Finishing the movie in two class periods, and doing the related activities next class meeting

B. Finishing half of the movie in one class period and doing some related activities , and finishing the rest until next class meeting

C. Both the same

____4. How many class periods (50 minutes for one period) would you often spend on proceeding a film-teaching activities?

A. two B. three C. four D. five E. six

____5. What kind of extended activities for film-viewing do you take most often?

A. having your students write a summary

B. asking some comprehension questions

C. discussing the topics raised in the movies

D. using clips to do listening and speaking activities

E. others:____________________________

____6. Do you do preview every movie before you show it to the students?

A. always B. most of the time C. sometimes D. few times E. never

____7. How many times would you preview the movie before showing it to the students?

A. once B. twice C. three times D. four times E. more than four times

____8. How often do you give some background information about the movie which you are going to show to your students before showing it?

A. always B. most of times C. sometimes D. few times E. never

____9. How often do you give handouts about the movie to your students one week before you show it to them?

A. always B. most of times C. sometimes D. few times E. never

____10. The handouts you made about the movie would help the students learn more from the viewing?

A. strongly agree B. agree C. neutral D. disagree E. strongly disagree

____11. It is hard to choose the appropriate movies for the classroom.

A. strongly agree B. agree C. neutral D. disagree E. strongly disagree

____12. Which type of films would be more appropriate for the classroom?

A. action films B. thriller films C. romantic films D. document films E. story-telling films

____13. Which type of films motivate students more?

A. action films B. thriller films C. romantic films D. document films E. story-telling films

____14. The sources of choosing the movies for the classes are from _____. (more than one answer)

A. your students' recommendation B. your colleagues' recommendation
B. the movies you have seen before C. the movie reviews
C. others ________

____15. Do you often show your students the movies with _________.

A. no subtitles B. Chinese subtitles
C. English subtitles D. Chinese & English subtitles

____16. What kind of video materials do you use in your classroom more often?

A. commercial films B. sitcoms C. instructional video D. TV programs E. others

____17. When you use films, which length of films do you use more often?

A. whole films (100-160 min.) B. whole films (85-100 min.)
D. edited and condensed films (70-85 min.) D. film clips (1-10 min.)
E. others

____18. Which length of films would be more appropriate consideration to the class time?

A. whole films (100-160) B. Whole films (85-100)
B. edited and condensed films (70-85) D. film clips (1-10)
E. others

____19. Which length of films would be more motivated to the students?

A. Complete whole films (100-160) B. Complete whole films (85-100)
C. edited and condensed films (70-85) D. film clips (1-10)
E. others

____20. What are the most difficult tasks in designing film teaching lessons?

(multiple answers)

A. Having no ideas about which film motivate students more
B. Not so familiar with the film-teaching methods and activities
C. Preparing work is too time-consuming
D. Doubt about the effects of using films in classroom
E. Limited class time

____21. In what situation would you think about showing the films to your students? (multiple answers)

A. When students ask to do so.
B. You put it into your syllabus when you plan your syllabus.
C. When you cannot show up and it is hard to find substitute teacher.
D. After students just finish mid-term--- for relaxation
E. When you want to bring diversity for the classroom

____22. In your opinion or experience, which subtitles shown on the screen while showing the students films help students learn English more? (multiple answers)

A. All Chinese subtitles
B. All English subtitles
C. No subtitles
D. Both English and Chinese subtitles on the screen
E. Partly English and partly Chinese subtitles

II. Which do you think would benefit students' learning English more? Using film clips or whole films? Why?

____

____

____

III. Would you show more films which most students have seen before or the films which most students have never seen before? Why?

____

____

____

Appendix M

Bambi

Bambi was selected for its ability to alleviate student anxiety. An initial experience of a slowly spoken dialogue builds confidence and motivates learners to use films to improve their language skills. Experience has shown a necessity for this, as most of the author's students' listening comprehension skills typically fall in the range of low to lower-intermediate level, with a few students having intermediate level skills. Experience has also shown that the speed and the intensity of spoken dialogues in commercial Hollywood English feature films are quite difficult for students to follow. When she announced that she was going to use feature films as the main text in the class, most students echoed that "it is impossible for us to follow the dialogues by only listening to them; we will always rely on the Chinese subtitles."

The dialogue in the scene used from *Bambi* was simple, short and offered clear pronunciation with much repetition of sentences. The scene was shown three times repeatedly with different subtitle formats, first Chinese, then English, and finally without subtitles. After the last viewing without subtitles, students said they "never knew that we could comprehend the dialogues by listening, even without the Chinese subtitles."

A role-play activity was used for the speaking activity to accompany this clip. Students acted out the roles, taking special care to imitate the intonation of the original cinematic characters. This made the students feel comfortable enough to talk and gave them a sense of achievement. After these activities, most students were able to understand and follow the speed of the dialogues in this clip, but there were a few low-level students who said they still had problems following the lines. Therefore, the author lent the students audiotapes of this segment for them to listen to for more practice at home. These activities were done in both groups.

Film Clip Activities for *Bambi*

I. Bambi Meets New Friends and Starts to Talk.

Mother Rabbit: Walking already? Well, What do you know!

Mother Quail: Good morning!

Mother Deer: Good morning, Mrs. Quail!

Mother Quail: And where's the young prince this.---Oh! Good morning, Bambi.

Baby Quails: Good morning, young prince. Good-bye.

Mother Squirrel: Good morning, young prince!

Baby Squirrels: Good morning, young prince!

Baby Squirrel: Good morning, young prince! Nice sunny day.

Baby Rabbits: What's the matter? What happened? Did the young prince fall down? Is he hurt?

Mother Deer: No, he's all right.

Thumper: He doesn't walk very good, does he?

Mother Rabbit: Thumper!

Thumper: Yes, mama?

Mother Rabbit: What did your father tell you this morning?

Thumper: "If you can't say something nice, don't say nothing at all.

Mother Deer: Come, Bambi, get up, try again.

Baby Rabbits: Get up!

Thumper: Thumper, Thumper, Thumper. I'm thumping, That's why they call me. Come on. You can do it.

Baby Rabbits: Hop over it, like this. Hop over it. Hop over it, like.

Thumper: You didn't hop far enough. That's it! Now the other one. Gee, whiz, what happened that time? Those are birds.

Bambi: Burr. Burrr!

Thumper: Look! He's trying to talk.

Bambi: bur-r-r

Thumper: He's trying to say bird.

Baby Rabbits: Say bird.

Bambi: Burr-r-r.

Thumper: Bird.

Bambi: Burrr.

Thumper: uh-uh. Bird-duh.

Baby Rabbits: Come on, say bird, say bird, say bird, say bird.

Bambi: Bird.

Baby Rabbits: He talked! He talked! He talked, mama. The young prince said, "bird".

Bambi: Bird, bird, bird, bird, Bird!

Thumper: No, that's not a bird, that's a butterfly.

Bambi: Butterfly? Butter-- Butterfly!

Thumper: No, that's a flower.

Bambi: Flower?

Thumper: uh-huh, it's pretty.

Appendix N

Mulan

The second film clip shown was *Mulan*, an animated film that came highly recommended by the author's previous classes for its popularity, familiar story line, full use of expressions for oral practice, and an interesting collection of enjoyable characters.

Two clips and the theme song were used for teaching activities to accompany this film. The clip for the speaking activity was the segment in which Mulan accidentally exposes the troop's position and a huge number of Chun-Yu troops are tracking down Lee Shang' troops. Mulan has launched an explosive rocket into a snow-covered mountain, creating an avalanche that buries the evil Chung-Yu's troops. After viewing this clip twice, students in pairs tried to paraphrase the scene and presented it to the class. They used the printed script because they could not clearly remember names and actions, not to mention the exact dialogue used in the drama. This scene drew much laughter from the students.

The listening clip used at the very end of this movie—following Mulan's rescue of the kidnapped emperor from the clutches of Chung-Yu—was an exchange between the emperor and Mulan. After viewing this dialogue three times using the multiple formats described above (for *Bambi*), students received a worksheet with blanks to be filled in. The purpose of this was to check their listening comprehension. Students checked their answers with their seat partners, and the instructor announced the correct answers when all were finished. The aim of this activity was to enhance students' listening ability in increments. This type of multiple viewing with various subtitle formatting was used often through the course of this year. The above two activities were done in both classes, but the theme song singing was only used in the experimental group.

The students in the experimental class suggested the song activity and provided the instructor with the song lyrics. The instructor showed this film clip in which Mulan sings "Reflection". Before students learned how to sing this song, they watched the clip and reviewed the song script; the vision (picture) was then turned off but the audio was left on for them to follow along. After two to three practice times, students suggested having a competition. They were split into two groups and had a song performance competition. This really motivated them to learn this theme song, rather than simply mumble their way through the piece. Also a short discussion about the topic of how to be yourself was spontaneously raised after singing this song.

Mulan's Crazy Idea

Shang: What happened ?

Solider: You just gave away our position ! Now we're--

Shang: Get out of range ! Save the cannons ! Come on ! Empty it ! Empty it ! Hey !

Mushu: Oh, sure. save the horse.

Shang: Fire ! Fire ! Hold the last cannon. Prepare to fight. If we die, we die with honor.

Mulan: Yao, aim the cannon at Shan-yu.

Shang: Hey ! - Ping ! come back ! Ping ! stop !

Mulan: All right. You might want to light that right about now.

Soliders: Quickly. Quickly ! come on ! we gotta help !

Mushu: You missed ! How could you miss ? It was three feet in front of you!

Mulan!

Mushu: Mulan?

Mushu: No.

Mushu: Mulan! Man, you are one lucky bug.

Mulan: Shang !

Solider: Do you see them ?

Solider: Yes.

Solider: Perfect. Now we'll pull them to safe--ty.

Mushu: Hey, Mulan! I found the lucky cricket!

Mulan: We need help.

Mushu: Ooh, nice. Very nice. You can sit by me.

Mushu: We're gonna die! We're gonna die! we are definitely gonna die. No way we survive this. Death is coming!

Solider: Let them slip through my fingers.

Solider: Pull!

Mushu: I knew we could do it. You the man !

Solider: Well, sort of.

Shang: Step back, guys. Give him some air. Ping? You are the craziest man I've ever met. and for that, I owe you my life. From now on, you have my trust.

Solider: Let's hear it for Ping! The bravest of us all!

Solider: You're king of the mountain! - Yes, yes, yes!

Shang: Ping! What's wrong? He's wounded! Get help! Ping, hold on, hold on.

II. Mulan Saved the Emperor

Shang: Your _____. I can explain.
Emperor: I've heard a great deal about you, Fa Mulan. You ______ your father's armor, ran away from home, ________ a soldier, deceived your commanding officer, dishonored the Chinese army, ________ my palace...and...you have saved us all.
Chi Fu: ah ! ooh !
Mushu: My little baby is all grown up and-- and saving China. You have a ________ ?
Emperor: Chi Fu ?
Chi Fu: Your __________ ?
Emperor: See to it that this woman is made a member of my council.
Chi Fu: Member ? what ? But... there are no council ________open, your majesty.
Emperor: Very well. you can have his job.
Chi Fu: What ? I-- oh.
Mulan: With all due _______, your excellency, I think I've been away from home long enough.
Emperor: Then... take this, so your family will know what you have done for me. And this, so the world will know what you have done for China.
Solider: Is she ________to do that ?
Shang: Um... you--0 you fight good.
Mulan: ohh. Thank you. Kkhan, let's go home.
Emperor: The flower________ in diversity is the rarest and the most beautiful one. You don't meet the girl like that every ___________.

Answers:
majesty, stole, impersonated, destroyed, excellency, positions, respect, allowed blooms, dynasty.

III. "Reflection" (*Mulan*)

Look at me
You may think you see who I really am
But you'll never know me every day
It's as if I play a part
Now I see
If I wear a mask I can fool the world
But I cannot fool my heart
Who is that girl I see
Staring straight back at me
When will my reflection show
Who I am inside
I am now
In a world where I have to hide my heart
And what I believe in
But somehow I will show the world
What's inside my heart
And be loved for who I am
Who is that girl I see
Staring straight back at me
Why is my reflection
Someone I don't know
Must I pretend that I'm
Someone else for all time
When will my reflection show
Who I am
Inside, there's a heart
That must be free   To fly   I won't pretend that I'm   Someone else for all
time   And I burn And I burn
With a need to know   When will my reflection show
The reason why   Who I am inside
Why must we all conceal   Oh, hey, yeah
What we think how we feel
Must there be a secret me
I'm forced to hide

Appendix O

Titanic

The third film used was *Titanic*, chosen largely because its popularity among young adult audiences. Students expressed a preference for the famous scene with Rose and Jack (the main characters) standing on the deck of *Titanic*. Two segments and the hot theme song were used in both the control and experimental classes. The theme song "My Heart Will Go On" was taught in the classroom; in fact, most students were already familiar with the song before instruction, although they had not memorized the lyrics. So, they felt quite happy after practicing it twice, because they could sing an English song without depending on the printed lyrics or just humming the song as usual.

Next, the segment in which Jack bravely confesses his love to Rose was used for both listening and speaking practice. For the listening activity, after students had watched this clip twice with various subtitles, the script was distributed and they were asked to erase some words for their partners to fill in the blanks as a dictation. This activity was done in both groups, but with the experimental group after viewing the video twice. Students said they would like to work in pairs to create their own dialogues based on a hypothetical situation in which they tried to persuade their boy/girl friend to remain with them instead of marrying another person. After ten minutes' practice, some groups volunteered to present their own dialogues. Some performances were fabulous and drew a lot of laughter, while other performances demonstrated tremendous creativity and imagination. This activity was done only in the experimental group.

The third excerpt was from a scene in which Jack and Rose stood at the front of the ship, poised in the famous "I'm King of the world" stance—one of the most impressive and fascinating scenes in an otherwise dull and plodding film. After the teacher had shown this scene once and distributed the script, students worked in mixed gender pairs to practice the dialogue and re-enact the scene. They were allowed to embellish it to their hearts' content. Some students were quite timid about playing; others viewed it as a fun thing to do. This activity was done in both of the groups. The handouts are attached below:

I. MY HEART WILL GO ON

Every night in my dreams I see you. I feel you.
That is how I know you go on.
Far across the distance and spaces between us.
You come to show you go on.

Near, far, wherever you are.
I believe that the heart does go on.
Once more, you open the door.
And you're here in my heart,
And my heart will go on and on.

Love can touch us one time and last for a lifetime.
And never let go till we're gone.
Love was when I loved you, one true time I hold to.
In my life we'll always go on.

Near, far, wherever you are,
I believe that the heart does go on.
Once more, you open the door.
And you're here in my heart,
And my heart will go on and on.

You're here, there's nothing I fear.
And I know that my heart will go on.
We'll stay forever this way,
You are safe in my heart,
And my heart will go on and on.

II. Jack expresses his love to Rose

Rose: Jack, this is impossible. I can't see you.

Jack: I need to talk to you.

Rose: No, I can't. I'm engaged. I'm marrying Cal. I love Cal.

Jack: Rose, You're no picnic. All right, you're a spoiled little brat, even. But under that, you're most amazingly, astonishingly, wonderful girl, woman that I have ever known. You're Ama. Let me try and get this out. I'm not an idiot. I know how the world works. I got ten bucks in my pocket. I've got nothing to offer you. And, I know that. I understand. But, I'm too involved now.

"You jump, I jump, remember?"

I can't turn away without knowing you'll be all right. That's all that I want.

Rose: Well, I'm fine. I'll be fine, really.

Jack: Really? I don't think so. They've got you trapped, Rose, and you're going to die if you don't break free, maybe not right away, because you're strong now, but… sooner or later that fire is going to burn out.

Rose: It's not up to you to save me. Jack.

Jack: You're right. Only you can do that.

Rose: I'm going back. Leave me alone.

Role Play Activity

Situation: If your beloved girl/boy friend were going to marry someone, whom you think not the right person for her/him to marry, how would you persuade her/him to change his/her mind?

(You can refer to the above expressions and statements. Make your speech quite touching and persuasive!

III. Jack sails with Rose

Rose: Hello, Jack. I changed my mind.
They said you might be up here.

Jack: Shh.. Give me your hand. Now close your eyes. Go on. Step up.
Now hold on the railing. Keep your eyes closed. Don't peek.

Rose: I'm not.

Jack: Step up onto the rail. Hold on. Keep your eyes closed. Do you trust me?

Rose: I trust you.

Jack: All right. Open your eyes.

Rose: I'm flying, Jack.

Role Play Activity

This scene is one of the most popular scenes in this film. Would you like to experience how Jack and Rose feel? Choose your own partner and do some practice, then act it out.

Appendix P

The Sound of Music

Most students enjoy singing, but some teachers are afraid of teaching songs because they think themselves poor vocalists. There is one way to alleviate this fear: Let the popular actors or singers be the teacher and conduct the song-teaching activity. The title song from *The Sound of Music*, "Do-Re-Me" and "Edelweiss" were purposely chosen so that actress and singer Julie Andrews might be the leader of the class! The students first viewed and listened to the scene in which Maria (Julie Andrews) teaches her young pupils how to sing, beginning with the notes "do, re, mi," etc. This made the singing activity more motivating and impressive.

Another clip from this film that was used for speaking practice was the scene showing Maria taking the von Trapp children on a picnic. The segment is full of action and body language, with very little dialogue. Students viewed it twice and took notes on whatever actions the children performed, and the places they had been to. These notes were used for later discussion with group members and for presentations of the vocabulary to the class. This activity was done only in the control group.

In the experimental group a variation of silent viewing was used for this clip. Students worked in pairs with one facing the screen, the other with his back turned to the screen. The viewer either chose to describe to the non-viewer what happened on screen, or answered questions from the non-viewer. The non-viewer had to ask at least 10 questions about where those children and Maria had been to and what they had done along the way to their picnic.

I. **Do-Re-Me**

Do, a deer, a female deer
Re-, a drop of golden sun
Me, a name, I call myself
Fa, a long, long way to run
So, a needle pulling thread
La, a note to follow so
Ti, a drink with jam and bread
That will bring us back to Do…..

Do, a deer, a female deer
Re-, a drop of golden sun
Me, a name, I call myself
Fa, a long, long way to run
So, a needle pulling thread
La, a note to follow so
Ti, a drink with jam and bread
That will bring us back to Do…..

Do, Re, Me, Fa, so, La, Ti, Do, So, Do!
***Repeat**

II. **Edelweiss**

Edelweiss, Edelweiss
Every morning you greet me
Small and white, clean and bright
You look happy tom meet me
Blossom of snow
May you bloom and grow
Bloom and grow forever
Edelweiss, Edelweiss
Bless my home land forever
*Repeat

Appendix Q

A Walk in the Clouds

For the above-mentioned four films, only clips were used. From the fifth film, both an abridged version and film clips were used. The fifth film was *A Walk in the Clouds*.

A Walk in the Clouds is a passionate story of family love and romance, a mythical story that inspires the senses while capturing the richness of one family's culture, traditions and love. A young solider who returns from war to embrace a homecoming that he never receives, sets out to find his own life. Along the way he meets a beautiful girl, the daughter of a prosperous vineyard owner. She cannot bear to disgrace her family because of her illegitimate pregnancy, so she agrees to Paul's suggestion that he pretend to be her new husband until the moment arrives when he can "abandon" his wife and child. Of course, as romances turn out, Paul and Victoria fall in love, and the revelation of truths is too much for the family patriarch to handle.

The author's students chose *A Walk in the Clouds* as one of the most understandable feature films, in addition to the earlier animated films. Some of this can be laid to the fact that at least three of the primary protagonists are not native English speakers, and so they approach the language with extra care in their pronunciation and delivery. To the ears of the students, their delivery is slower and kinder than that of native English speakers! How interesting that students should feel more confidence and comfort while listing to non-native pronunciations. This lowered their viewing anxiety and presented more listening input.

The simple plot and slow tempo of the story likewise helped students concentrate on the listening while viewing, without becoming too involved in plot complications and emotionally disturbing conflicts. Students had feelings identical to those of the characters. Meanwhile the topic of unwed pregnancy was able to stimulate some critical debates and discussion among the college students in the class.

Abridged Film Activities

In order to motivate students for film-based instruction and provide a large quantity of input for extensive listening practice, the abridged film of *A Walk in the Clouds* was preceded before doing other activities for film clips. As mentioned earlier, the term "abridged film" refers to a film that has been edited down into a length which enables a single viewing within the time limits of a single class session, or two class sessions allowing time for related activities. First, before viewing students were provided with the synopsis and a list of questions for later discussion about the film.

Then a piece of paper was distributed to students for students to use to jot down as many of the dialogues as possible. Before trying this new method, the instructor shared her own experiences and her previous students' experiences doing this practice so as to alleviate anxiety and doubt about the possibility of viewing the film and taking notes at the same time. The purpose of note-taking practice was to gradually help students' gain independence from the Chinese subtitles. Although some students complained that this task pressured them somewhat (according to the author's informal survey) still held a positive attitude about this challenge. They thought this practice enabled them to pay more attention to the content of the film, thereby improving their listening comprehension skills, even when they missed part of the content while jotting down the dialogues. One student even commented, "This class is for improving our English; we don't expect it to be like in the movie theater, just for enjoyment and relaxation." Another echoed, "After this type of challenge and 'torture,' I found that I really could comprehend the spoken dialogues more, not always depending on the Chinese subtitles; it's such a thrilling experience." (Lin, 2000a, p. 502). Of course, the dialogues written by the students mostly consisted of fewer than 30 to 40 items, but this was just an initial practice. This activity was used in both groups.

Post-viewing Activities

A discussion was held with students working in groups review some key topics raised in the film. The following questions were discussed: 1). If a college girl found out she was pregnant before marrying, what could she do? 2). What do think of a girl's "being pregnant before marrying?" 3). In your opinion, how could a girl prevent herself from this dilemma? 4). Will you marry a girl who is pregnant by someone else? Why/Why not? This activity was done in both groups.

Keanu Reeves' Unusual Name

Some students in the experimental group were curious about the film's leading actor, Keanu Reeves. They wondered about his seemingly "unusual" name; one student volunteered to search for this information and later brought to class a short explanation of the origin of the actor's name. This activity was done within only ten minutes.

Film Clip Activities

For this film, there were two clips edited to use for work on improving students' listening comprehension skills, and three for speaking skills and vocabulary acquisition.

The time frame for the abridged film was about three hours (one and half class sessions), and five hours were spent on film clip activities.

"Victoria's Secret" Excerpt

This excerpt was edited mainly for the purpose of listening comprehension practice. Since students had already finished watching the abridged film by the time they watched the film clips, in order to challenge their listening ability, they were exposed to this clip without the support of subtitles. Then the second viewing was supported by English subtitles to let them check their listening to see if they were correct. The experimental group asked if they could be provide with the script instead of English subtitles, since they thought they felt more comfortable and secure with the support of written scripts instead of the speedy (for them) English subtitles. So, after the third viewing without the support of subtitles, the control group was asked to complete the cloze exercise on the distributed worksheet to check their listening comprehension. The experimental group worked in pairs to design the cloze worksheet for their partner after viewing the clip a second time without the support of subtitles.

This clip was once adapted as part of a skit contest by one of the groups in the control class. Students' performances were fabulous, and the performer taking on the role of Paul Sutton wore an army uniform and used the same dialogues as the film, while the actor who played Victoria wore a beautiful dress. That performance was a success.

"I Would Die for What You Have" Excerpt

This excerpt was used for both listening and speaking activities. Students were first given the scripts before viewing, and together with their partners, but without using a dictionary, they discussed unfamiliar vocabulary. If they really could not guess the meaning of some words, the teacher would explain them. Then, students first watched the clip with English subtitles, and then, in order to test their listening comprehension, they watched with no subtitles or scripts. After this, students in pairs practiced the dialogues, and imitated the intonation, between Paul and Victoria's father. In the control group, the teacher designated some pairs of students to present half of the dialogues, but in the experimental group students volunteered to present the dialogues and felt free to change some longer statements into shorter ones that conveyed the same meaning. Some pairs did an excellent job imitating Victoria's father's intonation and expressions, which drew a lot of laughter from the audience.

Giving Advice

At the end of the above clip, the last sentence said by Paul is, "You should let them know it." The purpose of this activity was to let students practice various ways of prefacing advice to someone and learn expressions for accepting or rejecting advice. First, students did some practice with these expressions by themselves, and then they worked with their partners to talk about the problems and suggested possible solutions by using the expressions listed on the handout.

Adjectives to Describe Men and Women: Competition Game

In the above clip "I Would Die For What You have," Paul used words such as *amazing* and *alive* to praise Victoria. In this activity students split into two teams and had a competition to see which team could come up with more adjectives to describe men and women. Each team took turns writing on the board until neither team could come up with any more words. The students then worked in pairs to practice using these words in a real context. This activity was used by both control and experimental groups. The handouts are shown below:

I. *A Walk in the Clouds*

"Victoria's Secret"

Paul: I don't think we've been properly introduced. I'm Paul Sutton.

Victoria: Victoria Aragon. I'm sorry about the bus. Um… I feel terrible. All the problems I've caused you. You should just keep going.

Paul: Who knows what will happen next? There's always the possibility of a forest fire, I suppose. Why aren't you on the bus?

Victoria: My stop.

Paul: You're waiting for a ride.

Victoria: No. No. A miracle. He's going to kill me.

Paul: Who?

Victoria: My father.

Paul: If you're still worried about that picture--

Victoria: It's not about the picture. Oh, god.

Paul: Look, it's none of my business. But if you'd like to talk about it… I was not meant for the conventions of this world, not meant to be tied down. I am a … free spirit.

Who's a free spirit?

Victoria: My professor. He and I were… We--We were…

Paul: I don't know your father. I don't think just because some free spirit broke up with you--

Victoria: I'm pregnant.

Paul: Oh. You're very upset. I can understand that. Definitely understand that. But, Victoria, look at the positive side. It's a new life coming into the world. That's a miracle in itself , right?

Victoria: "I will kill anyone who dishonors my family." How many times has he said that? A hundred times, a million times?

Paul: I'm sure it's just a figure of speech.

Victoria: My father means what he says. Always. He's--he's very old-fashioned. If I come home this way without a husband, he'll kill me. I know he will.

Paul: How about if you do show up with a husband?

Victoria: Who does what, comes for the day and then just leaves?

Paul: Yes, sure. Come to meet the family, stays one night, leaves in the morning, write a letter saying…. He's….

Victoria: Abandoned me?

Paul: It happens.

Victoria: You're very kind for trying to help me. Maybe it might work… But… There's nobody.

Paul: Miss Aragon. Victoria. There's me.

II. I Would Die for What You Have

Paul: Victoria? Victoria!

Father: Don't think that just because you married her any of this is yours… If you married her at all.

Paul: What's that supposed to mean?

Father: I wasn't there. I didn't see a wedding. I didn't even see a wedding certificate. And don't think that just because I speak with an accent I think with an accent.

Paul: For four years that I've been at war, to do what I had to do, I had to keep myself closed off. What's your reason?

Father: What the hell are you talking about? Reason for what?

Paul: For shutting your daughter out of your heart. Can't you see how amazing she is? How alive? My whole life, I've dreamed of getting the kind of love your daughter tries to give you. I would die for what you have. Why can't you just love her? She's so easy to love.

Father: You know nothing about my daughter! You hear me? Nothing!

Paul: I know that she is good… and strong… and deserves all the love this world has to give. Can't you see that? How wonderful… How special she is?

Father: You see this? This land… this vineyard! This is 365 days a year. Who Do you think I do this for? For them! All of them! I love my family!

Paul: You should let them know it.

III. GIVING ADVICE

You can preface your advice using these sentence-starters:

Strong and direct **You should/must …**

You ought to …

If I were you, I would …

If you ask me, I would …

Perhaps you should/could

Maybe you should/could …

If possible, perhaps you should/could …

It's possible that you could …

You might want to …

You might want to consider ….(+Verb-ing)

Weak and indirect

Is there any possibility that you could …

ACCEPTING OR REJECTING ADVICE

You can accept or reject advice using these:

Accept	Reject
That's great advice! Thanks!	**I really appreciated your concern,**
Good, advice. I'll try it!	**But right now I'm not so sure that's**
Sounds good. I'll give that a try!	**Possible!**

IV. Adjective Learning: Competition Game

After the students have watched the scene "*I would die for what you have,*" besides the expressions used in the scene to appreciate someone, what else can you use to describe a man or a woman?

Rule: Students were divided into two teams and each team tried to come up with expressions as many as possible. The following were written down on board by the students and some added by the teacher.

Adjectives for describing men

1. optimistic
2. responsible
3. strong
4. energetic
5. considerate
6. handsome
7. positive
8.hard-working
9. family
10. sporting
11. workaholic
12. generous
13. cool
14. extrovert
15. outgoing
16. humorous
17. funny
18. wise
19. moral
20. descent
21. confident

Adjective for describing women

1. mild
2. understanding
3. attractive
4. pretty
5. sexy
6. lovely
7. sweet
8. naïve
9. timid
10. shy
11.cute
12. introvert
13. extrovert
14. outgoing
15.charming
16. diligent
17. family woman
18 capable
20. tender
21. smart
22. nice
23. nice
24. beautiful
25. good
26. special
27. wonderful
28. amazing
29. alive
30. gracious
31. gorgeous

V. Five things you don't know about

KEANU REEVES

(adapted from ***Look*, May,1999**)

Keanu Reeves was born on Sept. 2, 1964, making him a Virgo. His father, a Hawaii-born Chinese, was a drug dealer and addict who deserted his wife and son when Keanu was only two. He was raised by his mother. His unusual name "Keanu" is Hawaiian for "a cool breeze from the mountain" and is pronounced "key-ah-noo." His fans think his name is romantic and poetic, while people who don't like him make fun of his name and call him a "chilly wind."

Appendix R

Forrest Gump(阿甘正傳)

In this film, Forrest Gump rides a tide of events that whisks him from physical disability to football superstar, from Vietnam war hero to shrimp boat captain, from White House honors to the arms of his beloved childhood friend. Although Gump could be considered "mentally handicapped," his moral compass never wavers. He proves that men can achieve much more than they assume as long as they try with their whole hearts and never give up.

The film was chosen one of the students' most favorite films either by direct polls or through students' projects. The reasons for its popularity were the topics, the characters themselves, the clear and slower speech (a lot of monologues by Tom Hanks), and the significance of the themes.

The activities for this film were: film clips for listening and speaking skills, discussion questions, a listening test, an action summary, a background introduction by Tom Hanks, and finally viewing of an abridged version of the work (85 minutes).

Film Clip Activities

In this film, two women are very important in Gump's life—his childhood sweetheart Jenny and his single mother. Much of the work done in class centered around scenes involving these three characters.

"Forrest First Meets Jenny"

In this scene Forrest first meets Jenny on a bus. At the first viewing, students watched it in a silent way—no soundtrack, no subtitles. They then worked in pairs to guess and write down the dialogues that could possibly have been spoken between Forrest and Jenny. After that, they viewed the scene with the soundtrack and the support of English subtitles. Some students in the experimental group said they would like to read the script, so the complete script was distributed to the experimental class, but not to the control group, who received the cloze scripts designed by the teacher as a comprehension check following the third viewing. To test students' listening comprehension in the experimental group, students worked in pairs erasing some words for their partners to fill in during the third viewing.

"Forrest and His Mother"

In this clip Gump's mother is dying, and at her bedside she gives her son the best advice that her difficult life has taught her. Her message is simple: The boy must try to figure out life for himself. The most impressive statement in this dialogue is the one most often quoted: "Life is a box of chocolates, Forrest. You never know what you're going to get."

This excerpt was used mainly for speaking, and in part for listening. Students listened to the soundtrack once without viewing the pictures, then – viewed it with both Chinese and English subtitles for full comprehension and to check their previous assumptions. Both groups did this activity, but the next exercise was where they differed. In the control group, students received the scripts for cloze practice during the third viewing without the support of any subtitles. But, in the experimental group, students received the complete scripts and did a role-play pair work activity. After some practice, they voluntarily presented the dialogues in front of the class.

After the exercises for the above two excerpts, a listening quiz was conducted to test students' comprehension of the dialogues in these two clips. Chinese statements were used in the answers because students had complained that sometimes they could understand the meaning of the questions but they had trouble reading the statements with three or four answers. So, in order to test their real listening comprehension, the Chinese answer sheet was used.

Actor Tom Hanks

One student in the experimental group provided this article. It is about the background of Tom Hanks, especially his childhood. Students read the article and discussed the questions listed by the teacher and students. This activity was done in both groups. Some students echoed in their later informal survey that they felt their lives were so lucky compared to Tom Hanks', and they wondered how Tom Hanks had been able to survive that kind of childhood and succeed in his career. "His story inspired students to treasure what they have had," one student said.

After two film clips and related activities, students asked if they could watch the whole film in order to more fully understand it. However, because of time limitations, they only were only able to view the abridged film.

Viewing of the Abridged Film

Prior to viewing the abridged film, a summary and a list of questions were distributed to the students in order to give the students a general idea of the content and as well as some ideas for what to look for during the viewing. Students were also asked to jot down as many of the sentences as possible. Since this was the second time students did this task, they said that they started to enjoy it and benefited from it. The instructor also found that they were able to jot down more sentences than they had been able to from the previous film. For the teacher the hardest part of this activity was the task of cutting a two-and-a-half hour film down to 85 minutes without losing the basic plot line. She watched the film three times and took almost four hours to finish the editing.

After viewing, students worked in groups discussing the questions given and then expressing their opinions in response to some open-ended questions. The instructor's previous students had made up some of these questions, but in the experimental group, in order to get students involved more in the design of the materials, only half of the questions listed were given, then students in groups needed to come up with another fifteen questions for class discussion. This activity took three hours—one and half class sessions. The handouts are listed below.

Forrest Gump

Forrest Gump: Tom Hanks	Jenny: Robin Wright
Forrest Gump's mother: Sally Field	Lt. Dan: Gary Sinise
Bobba Blue: Mykelti Williamson	

In 1994, this movie got Best Picture, Director, Actor, Adapted Screenplay, Art Direction, Film Editing, Visual Effects.

Summary:

Tom Hanks gives an astonishing performance as Forrest in this acclaimed film from director Robert Zemeckis that rocketed to box-office history and touched the hearts of filmgoers like no other movie. Through three turbulent decades, Forrest rides a tide of events that whisks him from physical disability to football stardom, from Vietnam hero to shrimp tycoon, from White House honors to the arms of his one true love. Forrest is the embodiment of an era, an innocent at large in an America that is losing its innocence. His heart knows what his limited IQ cannot do, his moral compass never wavers. His triumphs become an inspiration to us all.

Questions for *Forrest Gump*

1. What are the most famous words said by Forrest Gump?
2. What is the minimum I.Q. for a normal child and what is Forrest Gump's IQ?
3. Who's Forrest Gump's only friend in school?
4. What is Forrest Gump's special ability of?
5. Which state is Forrest Gump from?
6. Why is Forrest Gump always bullied?
7. Do you think Forrest Gump will be as fortunate in real life? Discuss.
8. Will you treat someone like Forrest Gump as your friend? Give reasons for your answer.
9. Do you think that Forrest Gump deserve an equal chance like any other normal child? Give reasons for your answer.
10. Why can this movie appeal to so many people worldwide?
11. Why does Forrest Gump's mother give him the name "Forrest"?
12. How is the relationship between Forrest Gump and his mother?
13. How can Forrest Gump get into the college?
14. What kind of personality does Forrest Gump have?
15. Why does Jenny refuse Forrest's love and help?
16. If you were Jenny, would you marry Forrest? Why or why not?

17. After graduating from the college, where does Forrest go?
18. How does Lieutenant Dan feel after he lost his leg?
19. In your opinion, what might be the reasons for Forrest's success in so many field?
20. Does this movie inspire you in any way? How does it relate to your own experience?
21. What's the backbone of this movie?
22. Who are three persons does Forrest Gump believe in his entire life?
23. What does Forrest's Mama mean to him?
24. What does Jenny mean to Forrest in his life? What kind of relationship between them?
25. What kind of person is Jenny?
26. What does Bobba talk about most in this movie?
27. What destiny does Lieutenant think he is supposed to have?
28. What's the differences between Forrest's love to Jenny and Jenny's love to Forrest?
29. What does the feather embody?

II. "Forrest Gump and Jenny"

Boy A: This seat's taken.

Boy B: It's taken.

Boy C: You can't sit here.

Forrest: You know, it's funny what a young man __________, because I don't remember being born. I don't ______what I got for my first Christmas, and I don't know when I went on my first outdoor picnic, but I do remember the first time I heard the sweetest _____in the wide world.

Jenny: You can sit here if you want.

Forrest: I had never seen anything so beautiful in my life. She was like an _____.

Jenny: Well, are you going to sit down, aren't you? What' ____ with your legs?

Forrest: Um. Nothing at all, thank you. My legs are just fine and ______. I just sat next to her on that bus and had a _________all the way to school.

Forrest: My back's crooked like a question _____. Next t mama, no one ever talked to me, asked me questions.

Jenny: Are you stupid or something?

Forrest: Mama says, "Stupid is ___stupid does."

Jenny : I'm Jenny.

Forrest: I'm Forrest-- Forrest Gump. From that day on, we was always together. Jenny and me was like peas and _____. She taught me how to ____.

Jenny: Come on, Forrest, you can do it.

Forrest: I showed her how to _______. "a good little …" She helped me learn how to read, I showed her how to swing. Sometimes, we'd just sit out and wait for the _______.

Forrest: Mama is gonna worry about me.

Jenny: Just ______ a little long.

Forrest: For some reasons, jenny didn't never want to go home. Ok, Jenny, I'll stay. She was my most _______friend.

III. **“Forrest Gump and His Mother”**

Forrest: Where's mama?

Louise: She's _______.

Mother: Hi, Forrest.

Doctor: I'll see you tomorrow.

Forrest: Oh, all right.

Doctor: Sure got you _______ out, didn't we, boy?

Forrest: What's the matter, mama?

Mother: I'm dying, Forrest. Come on in, sit down over here.

Forrest: Why are you _______, mama?

Mother: It's my time. It's just my time.

Forrest: Oh, now…

Mother: Don't you be afraid, sweetheart. _________is just a part of life. Something we're all ________to do. I didn't know it, but I was destined to be your mama. I did the best I could.

Forrest: You did good.

Mother: Well… I happen to believe you make your own ________. You have to do the best with what God gave you.

Forrest: What's my destiny, mama?

Mother: You're going to have to figure that out for yourself. Life is a box of_____________, Forrest, you never know what you're going to get.

Forrest: Mama always had a way of __________things so I could understand them.

Mother: I will miss you, Forrest.

Forrest: She had got the cancer and died on a Tuesday. I bought her a new hat with little flowers on it.

IV. Forrest Gump Listening Test

____1. A.她走向樓上。
B.她在樓梯上。
C.她在樓上。

____2. A.我的時辰已到。
B.那是我的時間。
C.這次輪到我了。

____3. A.你難道不害怕嗎？
B.你不要害怕。
C.難道你害怕嗎？

____4. A.你做得很稱職。
B.你做了很多好事。
C.你真是個好人。

____5. A.我相信你創造了你自己的命運。
B.我相信你的命好。
C.我相信你的命運會是很好的。

____6. A.我一生當中看過很多美好的事物。
B.世界上美好事物很多。
C.我一生當中從未看過如此美好的事。

____7. A.你是真的很笨。
B.你到底是真的笨，還是怎麼回事?
C.你是不是做了一些笨的事情?

____8. A.珍妮與我形影不離。
B.珍妮與我喜歡豆子和紅蘿蔔。
C.珍妮與我不喜歡豆子和紅蘿蔔。

____9. A.我會幫你選個好丈夫。
B.我會成爲一個好丈夫。
C.我會碰到一個好丈夫。

___10. A.愚笨的人做愚笨的事。
B.愚笨是表現出來的行爲。
C.所謂愚笨不是指人而是指所做的事。

Questions for Listening Test

1.She's upstairs.
2.It's just my time.
3.Don't you be afraid!
4.You did good!
5.I happen to believe you make your own destiny.
6.I had never seen anything so beautiful in my life.
7.Are you stupid or something?
8.Jenny and me was like peas and carrots.
9.I'd make a good husband.
10. Stupid is as stupid does.

V. Actor Tom Hanks

Prove Nice Guys Don't Always Finish Last

Hollywood is a place where weird behavior is normal. The spotlight shines on celebrities who think they're special, and who dress, speak and act accordingly.

Here, in the land of fast cars, face lifts and personal trainers, average people rarely reach celebrity status. Instead, they wait tables.

But there is one honest, likable, average kind of guy who became a superstar. His name? Tom Hanks.

Perhaps you know him from his recent starring role in *Forrest Gump*, where he plays a sweet-souled man with an IQ of 75. Or maybe you saw him in *Philadelphia*. In that movie he played a lawyer with AIDS, a starring role for which he won an Oscar, or maybe you've been a Hanks fan for years cheering him on *Sleepless in Seattle, Big, a League of Their Own and Splash.*

Regardless of how you know him, chances are you adore him for all the same reasons his American fans do---he's so likeable. Hanks commented in a recent interview that people will follow him anywhere. He's just an average, ordinary guy, and that comes out in all his roles. No one fears him or is threatened by him.

So where did this enormously successful "average guy" actor come from?

Hanks was born in the San Francisco Bay Area in California in 1956. His parents divorced when he was five. One of his brothers remained with his mother, and Hanks and two others went with his father, who married a woman with five kids of her own. Other divorces followed for both parents, and by the time he was 10, Hanks says, "I had three mothers, five grammar schools and 10 houses."

Other Americans from broken homes blame all sorts of adult problem on their unstable childhoods. Hanks doesn't. He downplays the trauma. "I kind of enjoyed moving around," he says. "I like the idea of being the new kid in class."

Hanks took up acting as a result of a college theater courses. Since then his path has been fairly smooth. At 26, he was chosen as co-star of a short-lived television comedy. Two years later, he got the part of an ordinary guy who just happens to fall in with a mermaid. Before you could say *Splash,* his career took off.

Though Hanks does have some failures on his resumes, including *Bachelor Party, Volunteers and the Money Pit,* his recent achievements have given him leading-man status. The fact that he is given the chance to play such a wide range of characters is proof that directors have confidence in his ability.

From a child trapped in an adult's body in Big, to a dying man in Philadelphia, to his next role in Apollo 13 where he plays an astronaut, Hanks has the talent and earnestness to make his characters believable. Probably because he himself is so genuine.

Questions:

1. What kind of personality does Tom Hanks have?
2. In what aspect is Tom Hanks different from other movie stars?
3. Why do many directors like to invite him to be main actor in their directed movies?
4. How does Hanks think of his unstable childhood?
5. What have learned from this article?

Appendix S

You've Got Mail

The activities designed for this film were done from the DVD format, for it provided more flexibility on the use of different subtitles and various functions. This film was recommended by the author's previous year's students as their most favorite film from among five DVD films in the author's collection. The other four films were *Shakespeare in Love, The Rock, Patch Adams,* and *Stuart Little*. Some of the reasons students gave for preferring *You've Got Mail* over these other films included: 1.) Tom Hanks and Meg Ryan are my favorite actor and actress; they are a perfect match; 2.) It's a romantic comedy; I can learn English better in a fun and relaxing atmosphere; 3.) The dialogues in this film are mostly everyday life conversation, simple and colloquial; 4.) I want to know more about how to write e-mails; and 5.) Some of the songs in this movie are fantastic.

You've Got Mail is a modern romance in which Joe Fox (Tom Hanks), the owner of a superstore chain of booksellers, and Kathleen (Meg Ryan), the owner of a cozy children's bookshop, are anonymous cyber pals who fall head-over-laptops in love. They do not know that they are combative business rivals. At the film's end, of course, love conquers all.

This DVD provides some behind-the-scenes information, such as a conversation with the director Nora Ephron, and an interactive "Discover New York's Upper West Side" tour. It also includes the music-only audio soundtrack. In addition, when used with a computer with a DVD-ROM, this disc enables one to do a number of other things. For example, one can use the original call sheets to reach particular scenes in the film; to listen to songs from the film; to read all the mail between the characters; to view cast interviews and the Biography Gallery; and to visit the web site chat rooms.

The activities for this film that were carried out with the experimental group were for the purpose of studying how the students' listening comprehension was affected by only English subtitles and dual English and Chinese subtitles. Then a activity was done for comparing the results of different types of listening tests on students' listening comprehension. Next activity was the viewing of the whole film and the discussion of the topics of the film. Finally, the activities for the film clips were done.

I. *You've Got Mail* "He Is Not Here"

Joe: Kathleen Kelly. Hello. What a coincidence.

Kathleen: Yes I do. I'm expecting someone.

Joe: "Pride and Prejudice".

Kathleen: Do you mind?

Joe: I didn't know you were Jane Austen fan. Not that it's a surprise. I bet you read it every year. I bet you just love Jr. Darcy, and that your sentimental heart beats wildly the thought that he and whatever her name is really, honestly and truly going to end up together.

Kathleen: Would you please leave? Please?

Joe: I'll get up as soon as your friend comes. Is he late?

Kathleen: The heroine of Pride and Prejudice is Elizabeth Bennet and she's one of the greatest, most complex characters ever written, not that you would know.

Joe: As a matter of fact I've read it.

Kathleen: Well, good for you.

Joe: I think you'd discover if you really know me.

Kathleen: If I really knew you, I know what I would find—instead of a brain, a cash register, instead of a heart, a bottom line.

Joe: What is it?

Kathleen: I just had a breakthrough, and I have to thank you for it. For the first time in my life, when confronted with a horrible, insensitive person I actually knew what I wanted to say and I said it.

Joe: I think you have a gift for it. it was splendid mixture of poetry and meanness.

Joe: I am going to take a wild guess that this

Kathleen: Meanness? Let me tell you—

Joe: Don't misunderstand me, I'm just paying you a compliment.

Kathleen: Why are you doing this?

Joe: What have we had:? A red, no, crimson rose, tucked into the pages. Something you read about in a book, no doubt. One of those books with a lady in a nightgown on the cover about to throw herself off a cliff.

Kathleen: Give it to me.

Joe: It's a joke to you, isn't it?

Kathleen: Everything's a joke to you. Please leave. I beg you.

Joe: You know what the handkerchief reminds me of? The first day I met you—

Kathleen: The first day you lied to me—

Joe: I didn't lie to you—

Kathleen: You did too-- I thought that fox stuff was so charming. F-O-X.

Joe: I never lied about it—

Kathleen: "Joe. Just call me Joe." As if you were one of those stupid 22-year-old girls with no last name. "Hi, I'm Kimberley." "Hi, I'm Janice." What's wrong with them? Don't they know you're supposed to have last names. It's like they're a whole generation of cocktail waitress .I am not a stupid 22-year-old girl—

Joe: That's not what I meant— And when I said the thing about the Price Club and cans of olive oil, that wasn't what I meant either.

Kathleen: Oh, you poor sad multimillionaire.

isn't him, either. Who is he, I wonder. Not, I gather, the world's greatest living expert on Julius and Ethel Rosenberg, but someone else entirely. Will you be you mean to him too? Will you start out sweet as sugar candy and then suddenly, miraculously, like a bolt from the blue, find that sharp little tongue of yours?

Kathleen: No, I won't. because the man who's coming here tonight is completely unlike you. The man who is coming here is kind and funny—he has the most wonderful sense of humor—

Joe: But he's not here.

Kathleen: If he's not here, he has a reason, because there is not a cruel or careless bone in his body. I can't expect you to know anything about a person like that. You've nothing but a suit.

II. Questions for *You've Got Mail*

1. Do you think that making friends through the internet is a wise and advisable policy?
2. Please share your experiences on making friends through internet.
3. Is it appropriate or safe to meet your cyber pal?
4. How to keep away from being cheated or hurt in meeting your cyber pal?
5. Is there true love existing in the internet romance?
6. According to your opinion, what are the reasons why young people are quite crazy about making friends through internet?

III. Listening Comprehension

____1. A. I am expecting someone to help me.
B. I respect someone very much.
C. I am waiting for someone.
D. I am expecting to be somebody one day.

____2. A. I have no idea that Jane Austen is a fan of yours.
B. I have no idea that you are a fan of Jane Austen.
C. I have no idea that Jane Austen sent you a fan.
D. I have no idea that you sent Jane Austen a fan.

____3. A. The author of "Pride and Prejudice" is Elizabeth Bennet.
B. The main female character in "Pride and Prejudice" is Elizabeth Bennet.
C. Elizabeth Bennet in "Pride and Prejudice" likes heroine.
D. The hero in "Pride and Prejudice" is Elizabeth Bennet.

____4. A. I just have done something which I have never done before, and I have to thank you for this.
B. I just have broken through the crowd, and I appreciate your helping me.
C. I just have broken up with him, and I should thank you for it.
D. I just have broken the silence with him, and I have to thank you for it.

____5. A. Here is a gift to congratulate you. B. You should give me a present.
C. Did you get my book that I sent you? D. You are naturally talented at it.

____6. A. Don't misunderstand me. I'm just paying your company some money.
B. Don't misunderstand me. I'm just giving you some complements.
C. Don't misunderstand me. I'm just giving you a company.
D. Don't misunderstand me. I'm just giving you my admiration.

____7. A. It seems everyone likes they are like a group of cocktail waitresses.
B. It is likely that they like a group of cocktail waitresses.
C. It seems that they are like a group of cocktail waitresses.
D. They like a group of cocktail waitresses.

____8. A. You are a poor and sad billionaire. B. You are a poor and sad millionaire.
C. You are a poor, not sad millionaire. D. You are a poor, not sad billionaire.

____9. A. Let me guess. He is not the one you've been waiting for, either.
B. Let me guess. She is not the one you've been waiting for, either.
C. Let me guess. He is the one you've been waiting for, neither.
D. Let me guess. She is the one you've been waiting for, neither.

____10. A. You have only one suit.
B. You have nothing but a suit.
C. You only need a suit.
D. You are just a person of appearance.

IV. Listening Test for "Here Is Not Here" from *You've Got Mail*

Chinese Version of Answer Sheet

1.______A. 我盼望某人來看我。

B. 我把希望寄託在某人身上。

C 我在等一個人。

D. 我尊敬某人。

2. ______A. 我不知道你竟擁有珍、奧斯汀的一座電風扇。

B. 我不知道珍、奧斯汀竟擁有你的一座電風扇。

C. 我不知道珍、奧斯汀把你當作偶像。

D. 我不知道你把珍、奧斯汀當作偶像。

3. ______A. 依莉沙白、班納特是非常傲慢且有偏見的。

B. 「傲慢與偏見」中的女主角是依莉沙白、班納特。

C. 「傲慢與偏見」中的莉沙白、班納特喜好海洛因。

D. 海洛茵是傲慢與偏見中的女主角。

4. ______A. 對於你的幫忙，我非常感激。

B. 我剛剛跟他分手，這該感謝你。

C. 我剛剛擺脫了束縛，這該感謝你。

D. 我剛剛有所突破，這該感謝你。

5. ______A. 我認為你有這方面的天賦。

B. 我認為你該得到一份禮物。

C. 我認為你要送給我禮物。

D. 我想你有禮物要送給它。

6. ______A. 別誤會我，我只是要給你一些驚喜。

B. 別誤會我，我只是想恭維你一番。

C. 別誤會我，我只是想補充說明而已。

D. 別誤會我，我只是公司付給你錢。

7. ______A. 它喜歡她們像一群雞尾酒會的侍應生一樣。

B. 好像大家都喜歡她們像一群雞尾酒會的侍應生一樣。

C. 它好像喜歡她們像一群雞尾酒會的侍應生一樣。

D. 就好像她們是一群雞尾酒會的侍應生一樣。

8. ______A. 你真是個又窮又傷感的億萬富翁。

B. 你真是個可憐但不可悲的億萬富翁。

C. 你真是個既可憐又悲哀的百萬富翁。

D. 你真是個可憐但不可悲的百萬富翁。

9. ______A. 我大膽的猜想，一定是他。　B. 我大膽的猜想，一定不是他。

C. 我大膽的猜想，一定是她。　D. 我大膽的猜想，一定不是她。

10. _____A. 你只不過有一套西裝。　B. 你什麼都沒有，只有一件訴訟案件。

C. 你就只缺一件適合的西裝。　D. 你只不過是個虛有其表的人。

Questions for listening comprehension test

1. I'm expecting someone.

1. I didn't know you were a Jane Austen fan.

2. The heroine of "Pride and Prejudice" is Elizabeth Bennet.

3. I just had a breakthrough, and I have to thank you for it.

4. I think you have a gift for it.

5. Don't misunderstand me, I'm just paying you compliments.

6. It's like they're a whole generation of cocktail waitresses.

7. You poor sad multimillionaire.

8. I'm going to take a wild guess that this isn't him, either.

10. You've nothing but a suit.

Appendix T

Always

The popular director Steven Spielberg directed this film, which is a fantasy romance. Pete Sandich and buddy Al Yackey are brave and skillful forest-fire fighters. Pete finds his true love with Dorinda, but he doesn't want to quit the job. Pete is always confident that his skill will bring him through all risks. One day he doesn't make it and is killed in a rescue mission. Hap an angel helps him to return as an invisible ghost to say goodbye to his girlfriend and to give advice and instruction to his successor. Pete finally sets himself and his girlfriend Dorinda free.

For this film six activities were done in the control experimental groups.

Viewing of the Abridged Film

This activity was used in both groups, but the pre-and post activities were different. In the control group, one week before viewing, students were given handouts and a list of twenty questions designed for later use in conjunction with viewing. As they watched the abridged film, students jotted down as many phrases or sentences as possible. After viewing, they discussed the questions listed.

In the experimental class students did not receive questions listed by the instructor. Instead, they had to make up their own. Each student wrote down some questions based on the content of the film and jotted down as many phrases or sentences as they could while viewing. Then they worked in groups to discuss and negotiate the production of their five questions and 10 items for the handouts. Finally the class produced 60 questions and 120 items from 12 groups. The instructor corrected some obvious grammar or structure mistakes and deleted some overlapping questions and edited them into 32 questions for later discussion in class. One student from each group asked their classmates one or two questions, and the instructor would help as needed. A total of 48 items were listed on a handout for later use.

In the control group, the teacher took full charge of the activity. The experimental group studied the handout they made, and took two quizzes to check their viewing comprehension and see if they had read the handout or not.

Song Learning Activity

A theme song for two of the characters in this film is the classic "Smoke Gets in Your Eyes." Students have seen the scenes in which this song is used as part of the action in the movie. When they sang the song, the images came into their minds, which made the singing more meaningful. This activity was used in both groups. Before distributing the song lyrics to students, the sound track audiocassette tape was played once. Students then received the lyrics with some blanks to fill in while they were listening a second time. From this song they were able to learn when to use past and when to use present tense.

Film Clip activities

The clip "Pete and Dorinda: The Gift" was used for listening and speaking activities. It is a short and easy clip, so students only watched it twice---with English subtitles the first time, and without any subtitles the second time. For a third playing, done without visual images, the instructor paused after each sentence to allow her students sufficient time to write. The scripts were distributed so students could check to see if they had written the right sentences.

Another activity used with this clip was for speaking. Students learned some expressions for showing disbelief and dismay. In the handout, some situations were provided for students to practice these expressions. Students in the experimental group were encouraged to create sentences based on their own situations.

The dictation activity was a little bit challenging for the students in both groups, because they still could not comprehend the dialogues spoken at normal speed—which is not surprising considering the rapidity of delivery from both Holly Hunter and Richard Dreyfus—but students were nevertheless determined to concentrate on listening to and memorizing whole sentences instead of fragmental chunks.

I. Handout from students' viewing the abridged film of *Always*

1. To us, always. 敬我們，直到永遠。
2. I should have told you that a long time ago. 我早就應該告訴你的。
3. We are too cute to die. 我們實在太可愛而不能死啊。
4. I can't tell you how I feel. 我無法告訴你我的感覺。
5. Smoke gets in your eyes. 煙霧瀰漫你雙眼。
6. I'm moving out of your heart. 我要從你心裡移開了。
7. My true love was true. 我的愛是真實的。
8. You are the reason I'm here. 你是我來此地的理由。
9. I just make something clear. 我只是要把事情弄清楚罷了。
10. Why don't you tell me before I lost my temper?為什麼你不再我生氣前告訴我。
11. I send you back and say goodbye. 我送你回去道別。
12. It's your deal. 那是你的事。
13. It's my day off. 今天是我的休假日。
14. From the bottom of my heart. 自我內心深處。
15. I can explain everything. 我可以解釋一切。
16. What do you really want from me？ 你到底要我怎樣？
17. You don't ever know what I feel. 你甚至不知道我的感受。
18. We've got a situation. 有緊急狀況。
19. I feel so alive. 我覺得很快活。
20. I can make a wish. 我可以許願了。
21. I miss you like it 1000 years. 我思念你如以有 1000 年不見。
22. Can I have this dance？ 我可以跳這隻舞嗎？
23. Please take me out of here. 請帶我離開這裡。
24. All who love are blind. 愛情是盲目的。
25. It's a waste of spirit. 浪費精神。
26. You are incredible. 你真是不可思議。
27. It worked before. 這方法之前行得通。
28. How good your life is. 你的人生多美好。
29. We have a song. 我們有一首屬於自己的歌。
30. She's still not over it. 他仍處在悲傷中。
31. I can't believe how much I miss you. 我無法相信我多麼想念你。
32. I'm not ready to say goodbye. 我還沒準備好說再見。
33. Love, isn't what used to be. 愛,和從前不一樣了。
34. It's O.K. I'm just moody. 沒事，我只是鬧情緒罷了。
35. That's the best of your life. 那是你最好的生活了。

36. You will have everything, including love. 你將擁有任何東西，包括愛。

37. You can make it. 你能辦得到。

38. I think that we both are making a big mistake. 我想我們都犯了一個很大的錯誤。

39. There is one thing that I want to get through you. 有件事我想傳達給你。

40. I hope you can't hear me, because I know this is true. 我希望你能聽見我，因為我知道這是真的。

41. You are mad with me. 妳在生我的氣。

42. Up and over. 升高且越過去。

43. I'm sorry but I can't help you. 我很抱歉不能幫你。

44. Let me go get myself fixed up. 容我去梳裝打扮一下。

45. My love flows away. 我的愛已逝去。

46. What kind of deal is this? 這是哪門子的約定！

47. Call an ambulance. Go call paramedics, hurry.
叫救護車！叫醫護人員，快！

48. The memory of that love shouldn't make you unhappy from the bottom of my heart, for the rest of your life.
我打從心底覺得過去那段戀情的回憶，不該在妳未來的日子帶給妳不快樂。

II. Discussion Topics/Questions for *Always*

1. In your opinion, what's the "true love"? Do you believe there is "true love" in this world?
2. Why does Hap help Pete to go back to the world?
3. What does Pete give Dorinda for her birthday gift? Why iss she so happy about the gift?
4. How does Pete die?
5. Why does Pete have his hair cut after he was dead? What does it symbolize?
6. Would you risk your life for saving your friend? Why? Or why not?
7. Can you name any other titles for this movie?
8. Why does Pete seldom say, "I love you", to Dorinda?
9. Why didn't Dorinda stop Pete from doing that dangerous mission?
10. How do you let someone know you love her/him?
11. What's the title of theme song in this movie?
12. How can you get over if you were Dorinda?
13. Why does Dorinda sneak to fly the airplane by herself?
14. Why does Pete finally say, "I release you" at the end of the movie?
15. Do you believe that there is some kind of spirit around us all the time?
16. Why does not Dorinda try to get out of aircraft at one moment? What is she thinking about at that moment?
17. Why does Ted ask Dorinda, "How often do they feed you?" while they are having a dinner?
18. What has Hap been trying to let Pete understand?
19. If you were Pete, would you let Dorinda have a whole new life, or let her miss you forever?
20. What does this movie inspire you?

III. Quiz for the Viewing *Always* Abridged Film

____1. What did Pete buy for Dorinda's birthday gift? (two answers)

a. a pair of shoes
b. a piece of beautiful gown
c. a set of earrings
d. a crummy present

____2. Was Pete willing to inspire the young pilot Ted when he first met him?

a. No
b. Yes

____3. What was the cause of Pete's death?

a. He hit the trees.
b. He didn't know how to drive the airplane.
c. He was showing his excellent flying skills.
d. He wanted to rescue AL; and the engine blew up.

____4. Did Dorinda ever hear clearly that Pete said "I love you!" to her?

a. Yes
b. No

____5. Why did Pete finally realize that he needed to let Dorinda search for her new life?

a. He wanted to gain his own freedom.
b. Dorinda loved another guy more than she loved Pete.
c. He couldn't help it.
d. He didn't love her any more.

6-10: Translate the sentences from English/Chinese to Chinese/English

6. Don't play dumb with me.

____

7. 我無法相信我多想念你啊！

____

8. 讓我去梳裝打扮一下。

____

9. 我想我們都犯了一個很大的錯誤。

____

10. You've got your life, for worse or worse.

IV. Dictation Test for "Pete and Dorinda: A Gift"

1. Why don't you tell me before I lost my _____?
2. Form the _____ of my heart.
3. All who love are _____.
4. It's waste of _____.
5. Call an ________.
6. You laugh like a _____.
7. Your engine's _____ up.
8. I can ______ everything.
9. You are _____________.
10. My love ______ away.

V. Smoke Gets in Your Eye

They asked me how I knew
My ____love was true
Oh, I of course ______
Something her inside
Can not be _______
They said some day you'll find
All who love are ______
Oh, when your hearts on fire
You must____
Smokes gets in your eyes
So I chaffed them and I gaily _____
To think they could _____ my love
Yet today my love has _____away
I am without my love
Now laughing friends deride
Tears I cannot ________
Oh, so I smile and say
When a lovely ____dies
Smokes gets in your eyes
Smoke gets in your eyes

VI. "PETE AND DORINDA: THE GIFT"

Pete: This is for you.
Dorinda: You're incredible! You think you can buy me off with some crummy present you probable picked up at an airport gift shop.
Pete: It's worked before.
Dorinda: I told you: I don't want it.
Pete: Take it.
Dorinda: Fathead.
Pete: Fathead?
Dorinda: Yeah! I don't want it.
Pete: Yes you do.
Dorinda: No, I don't.
Pete: Yes, you do.
Dorinda: Don't…. Don't… Don't
Pete: Yes, you do. You really do.
Dorinda: I don't.
Pete: You really don't?
Dorinda: No.
Pete: OK.(throw gift)
Dorinda: Oh, Pete. Girl clothes!
Man: I'll give you a hand with that!
Dorinda: Get back! Don't touch!
Why didn't you tell me before I lost my temper?
Pete: So, You do like dresses.
Dorinda: It's not the dress
It's the way you see me.

VII. EXPRESSING DISBELIEVE AND DIMAY

You're incredible!

You're amazing! +Refutation/Criticism

You're unbelievable!

Situation:

1. Mother told you not to smoke cigarettes in your bedroom. She catches you smoking in the bedroom, so she says…..
2. Your girlfriend told you she doesn't want you to speak with other girls. When she finds you are talking to another girls, she says…
3. You told your classmate that you didn't want her to tell your secret to other people. When you hear other people gossiping about you, you say to your classmate….
4. Your teacher told you for three weeks that today there would be a quiz in class. But today you act surprised when your teacher gives you a quiz. So, your teacher says to you….

DENIAL OF ACTION (CONTINUING AND PAST)

I don't + Verb/Action/Belief/etc.

Deny the following statements: Note they are "continuing action" and "positive." You must respond with negative denials.

1. You eat pizza for breakfast.
2. You drink beer with every meal.
3. You love to study English.

I do too!

Deny the following statements: Note they are "continuing action" and "negative." . You must respond with a positive denial.

1. **You don't enjoy speaking English.**
2. **You never do your homework.**
3. **You do not like to read newspapers.**
4. **You don't know how to use a computer.**

Appendix U

Dead Poet's Society

The movie *Dead Poets' Society* scrutinizes educational conformity. An English teacher named John Keating (Robin Williams), whose eccentric teaching methods exhort his students to live their lives to the fullest, exclaims "Carpe Diem, Seize the day, Make your life extraordinary!" And so the film progresses, as Keating promotes spontaneity and idealism. But at traditional and prestigious Welton Academy circa 1959, the destiny of most students has already been plotted by their wealthy parents. Meanwhile the school's administrators frown upon Keating's endorsement of independence and creativity, preferring instead lessons in conformity and obedience. One student, Neil (Robert Sean Leonard), is inspired by Keating's spirit and provokes his classmates into reviving a secret club, the Dead Poets' Society. Meeting in a forgotten cave off school grounds, the students read poetry and engage in "Beat" rebellious behaviors—jazz, alcohol and tobacco. Meanwhile, Neil discovers his dreams of being a professional actor, placing himself at odds with his dictatorial father. Toward the end of the film, Keating is muddied with a scandal arising from Neil's suicide and forced to leave the school. His former students express their support for their radical teacher at the close of the film.

The author has used this film in her classes every year for the last 10 years, and every year she has been able to dream up new ideas on how to use it . Her reasons for using the film include the following: 1). Most her students are freshmen or sophomores, and she hopes the film will stimulate them to cultivate their "independent thinking" abilities; 2). There are many suicides in this society nowadays, and the author hopes to prompt students to closely examine the possible consequences of killing oneself; 3). - The film includes some scenes about reciting and sharing poetry; the author hopes these scenes will encourage students to read some poetry and look for poems to share with their classmates; 4). Every time the author views this film, it has gives her new perspectives on how to be a more learner-centered and open-minded teacher; 5). Students' positive feedback about the film has encouraged her to use it and explore new activities with it each year.

Some language expressions in this film are hard for students to understand by only listening to the spoken language. It was neither practical nor beneficial for students to focus on improving their listening comprehension through this movie. The author's main purposes for using the film were to provide students with more opportunities to practice their speaking skills and to stimulate independent thinking. The clips edited for listening tended to include easier and more basic language.

The period devoted to activities based on *Dead Poets' Society* was about five weeks. This is long in comparison to the other films, which required three weeks at the most. Much of the time spent with *Dead Poets' Society* was devoted to activities based on ideas arising from the film. The following is a description of these activities.

Viewing of the Abridged Film

The initial activity for this film is the viewing of the abridged film (about eighty-five minutes). Before viewing, students in the control group were given a two-page handout in both Chinese and English and a list of questions, compiled by the author's students and herself in the previous year. The students in the experimental group received only a two-page handout in English; they needed to translate the items themselves. The main reasons for distributing this handout were that students said they wanted to memorize some key vocabulary and expressions from the film, and that the handout served as an advance organizer to facilitate comprehension. The items on the handout included factual questions, questions to encourage critical thinking, and questions to elicit students' opinions and suggestions.

In the experimental class, students downloaded the film script from free web sites, and read it before viewing the abridged film. Since the script for the whole film is quite long, students read only the scenes which they considered to have most attractive dialogues, or the scenes which they considered to be most difficult in the viewing context.

During viewing, students in both groups took notes. Viewing of the abridged version took two weeks for two parts. Half of the class time was spent on question discussion. In the control group, students discussed only the questions in the list, but in the experimental group, students spontaneously added and discussed questions they thought were essential but missing in the given list. After viewing the abridged film, each group in the experimental class contributed their favorite questions to create a new format for handouts.

After viewing, the two groups took a quiz, which was partially related the film viewing and partially related to the handouts, in order to make sure the students' paid attention while viewing and to check if they had read the handouts. From the author's experience, she knew that if the quiz only covered the viewing content, students might not pay much attention to the handouts; if only the material on the handouts was covered, some students might fall asleep while viewing if they had already read the handouts. To enhance the effectiveness of learning, this type of quiz had shown itself to be quite efficient in the author' previous classes.

Other post-viewing quizzes included a matching exercise for the control group, and a dictation quiz for the experimental group.

Reading Activity

Since one of the key topics raised in this film is suicide, depicted through Neil's desperate act when his dreams for independence seemed to be dashed upon the rocks of his father's severity. Most students believed Neil acted rashly when he took his own life, especially as he had not even tried to communicate with his father. A few students, however, argued that Neil had no other way out. In order to give students a chance to seriously talk about suicide, which at that time was occurring more frequently in Taiwan because of unemployment, a plunging economic situation caused by the efforts of a power-hungry and corrupt opposition party in control of the legislature, and on the campus simply because of broken relationships with lovers.

The article "Before you kill yourself," was assigned as homework and discussed in the next class session. Students had opportunities to discuss the consequences of unsuccessful suicide attempts, and shared ideas about the consequences of successful suicides. The main purpose of this activity was to prevent students from thinking about committing suicide.

In this activity, some students were willing to share things they had witnessed. Others strongly pointed out reasons why people should not kill themselves; they suggested some positive ways out for those who are thinking about ending their lives.

Another reading passage was about "independent thinking." It served as a catalyst for students to discuss the meaning and ways of cultivating independent thinking, one of the most important abilities to cultivate during the college years.

Categorizations

In *Dead Poets' Society* Mr. Keating is a teacher who encourages students to refuse conformity, to seize the day and to cultivate their independent thinking skills, etc. But the school administration cannot tolerate this innovation on campus. For an understanding of the characteristics of good and bad teachers, students working in groups were asked to list the main characteristics of a good teacher and also the main characteristics of a bad teacher. The purposes of this activity were to connect language learning with an emotional statement of personal expression, and to provide an opportunity for group discussion, compromise and attainment of consensus (Lin & Fox, 1999, p. 31). Only the control group carried out the activity.

Song-based Role Play

To give students a chance to exercise their creativity and emotional expression, the folk song "Flowers Are Red" by Harry Chapin was introduced to both groups. After reading and listening to the lyrics about a child whose creativity is stamped out by a brutish British teacher, students working in groups were asked to create similar but not identical stories and present these in front of the class.

This song lyrics express sarcasm toward the conformity of the conventional education system. For most students this was their first experience doing this type of group performance. Most groups created versions of the plot that were similar to that written by Chapin, but there were some groups who extended the scope of theme, by doing things such as drawing the sun, the moon, and other objects (instead of flowers). In addition, they added more interesting lines of dialogue to make the performances more dramatic. Only the experimental class participated in this activity.

Mr. Keating's Teaching Style and the Introduction of Poetry

To emphasize Mr. Keating's teaching style and the introduction of some poems in this film, the author edited all the scenes related to these topic and showed them to the students. Students in small groups then discussed how they felt about Mr. Keating's teaching style, and presented their group opinions in front of the class. They also appreciated some famous poems mentioned by Mr. Keating. After this exercise, one student came to the instructor and asked if she could let students find their favorite poems and share them with their classmates. Therefore, another extending activity was carried out in the following week. Students brought in their collected poems and shared them with their classmates. There were many genres of poetry, some famous classic poems, and other modern ones. In groups students recited the poems in front of the class. Only the experimental class used this activity.

Scene Re-enactment

In *Dead Poets' Society*, Neil's father has a very important influence on Neil's life; their relationship is worthy of closer examination. The edited dialogues between Neil and his father were used as a role-play context. Students in pairs were assigned to act out the scenes. They tapped other students' shoulders to continue the dialogues, each pair acting out only a few lines, in order to reduce anxiety and pressure. After the viewing and role-play, a listening quiz was used to evaluate if students had picked up any listening and speaking skills from the activity. The focus of the activity is the public production of spoken language in an emotional context with less anxiety as students masked themselves with the identities of the film characters. Only the control group used this activity.

Listening Activity

One clip with the dialogues between Neil and Todd was used to exercise students' listening comprehension skill. This listening activity was carried out according to the principles of multiple viewing and multiple-subtitles. Students were exposed to the excerpt three times with three different subtitle formats. The fourth viewing was with audio only, and students worked in pairs to erase 10 items for their classmates to later fill in—a cloze quiz made by the students themselves. Both groups used this activity.

"To Sir With Love"--Singing Activity

The lyrics to the song "To Sir With Love" were provided by one of the author's previous students who happened to see the lyrics and thought they might fit into the activities for this film. "To Sir With Love" is the theme song for the film of the same name, which deals with a black teacher's patient and loving attempts to turn a chaotic class into a more disciplined one. While listening to the song, students exercised their listening skills by filling in missing words. The focus of this activity was on the enhancement of students' motivation in a relaxed atmosphere. Only the control group did this activity.

Pattern Practice

For a controlled debate about the appropriateness of teachers giving students corporal punishment, a pattern practice drill in which students used expressions from a selected list to state their points of view. Students were split into two teams and had a debate about the advantages and disadvantages of corporal punishment. Students also shared stories about their school experiences before entering college in Taiwan.

Speaking Activity---Paraphrasing

The excerpt "Charlie Plays a Trick" was used to have students paraphrase the scenes in five sentences. It was difficult for students to paraphrase the excerpt in such a short statement. They worked in small groups to come up with a paragraph describing the excerpt. This activity focused on training students to synthesize a complicated plot into a simple and short statement. The clip was also used for a listening exercise and students took a quiz (See appendix) to test their understanding of the excerpt.

I. Handout for watching *Dead Poets' Society* abridged film:

1. Like father like son. 有其父必有其子。
2. Seize the day. 即時行樂
3. Rip out the entire page! 把整頁都撕掉!
4. They're counting on me. 他們把希望寄託在我身上。
5. Can you keep the secret? 你們會守住秘密嗎？
6. The heavens made a girl named Chris with hair and skin of gold.上天創造個有金

黃色的頭髮及皮膚，名爲克里絲汀的女孩。

7. I believe we skipped most of the chapter.
我想我們把這章節的大部份都略過不提了。

8. You will learn to savor words and languages. 你們將學習如何欣賞文字和語言。

9. No matter what anybody tells you, words and ideas can change the world.
不管別人對你說什麼，文字和想法會改變這世界。

10.I came for my personals. 我來拿我私人的用品。

11. Swim against the stream. 逆流而上

12. You will not let me down. 你不會讓我失望的。

13. The light of knowledge. 知識之光

14. I'll second that. 我附議

15. You can do anything you want. 你可隨心所欲去做。

16. Oh, captain! My captain. 噢！船長。我的船長！

17. How could you stand it? 你如何能忍受？

18. I'm trapped. 我有麻煩了！

19. We're trying very hard to understand why you insist on defying us. Whatever the reason, we're not going to let you ruin your life.
我們試著很努力去了解爲何你如此堅持要違背我們的意思。不管原因爲何，我們不會讓你的一生就此墮落。

20. Don't dispute me in public. 不要在公眾場合跟我爭辯。

21. Make your life extraordinary. 使你的生活變得不平凡。

22. Not a clue. 毫無頭緒

23. Assume the position. 擺好姿勢

24. I think he'll let me stay with acting. " Keep up the school work."
我想他會讓我繼續參與演出，但我得應付好學校的課業才行。

25. It's fine for you……To barge into my school and make a fool out of me. 對你而言那就是好的囉？闖進我的學校，將我愚弄一番…..

26. You say that over and over and……you don't even know me.
你一而再再而三地那樣說，而你…甚至不了解我。

27. We'll sit in the back, and sneak away when it over.
我們將坐在後台。在戲演完的時候便偷偷地溜走。

28. Neil, you have the gift. What a performance. I'm speechless.
尼爾！你有演戲的天賦。好個表演！我真是服了你！

29. You have opportunities that I never dream of. 你有我不曾有夢想過的機會。

30. Schools can go down because of things like this. They need a scapegoat. 因爲這樣的事件，使學校聲譽受損。所以，校方要找個替死鬼。

31. Mr. Keating put us up to all this crap, didn't he?

奇汀老師將我們推入萬劫不復的境界，不是嗎？

32. It describes how Mr. Keating in and out of the classroom, encouraged Neil Perry to follow his obsession with acting.
它描述奇汀教授如何再三地鼓吹尼爾去追求演戲的夢想。

33. Sit down. This is your final warming. How dare you? Do you hear me?
坐下來！這是最後一次的警告。你還敢這樣？你有沒有聽到？

34. You're not an indentured servant. Prove it's not a whim to you. By your conviction and your passion.
你不是受僱於人的傭人。用你的信念和熱情來證明那不只是一個幻想。

35. Show him how you are, what your heart is. 表達出你的感受，你心中的想法。

36. He's planning the rest of my life for me. 他要替我安排我未來的人生。

37. Acting is everything to me. But he doesn't know. I can see his point.
演戲是我的全部，但他不明瞭。我看得出他的意思。

38. My father is making me quit the play. 我父親要我放棄表演。

39. That's part of the monastic oath. They don't want worldly things distracting me from teaching.
那是修道院的法則之一。校方不希望世俗間的事影響到我在教學應有的專注。

40. Excuse me. May we have a word, Mr. Keating?
對不起！奇汀老師。是否容我們借一步說話呢？

41. You do admit to being a part of this Dead Poets' Society.
你得要承認你是詩人社的一員。

42. Keep your head above you. 保持你的頭腦清醒些。

43. That the powerful play goes on, and you may contribute a verse.
持續這精力充沛的活動，你便可能創作出詩。

44. Read the opening paragraph of the preface. 將開頭前序的那一段唸出來。

45. Make a clean tear. I want nothing left of it.撕得乾乾淨淨，我希望不留一點痕跡。

46. I would you find your own walk. 我希望你們能找出自己未來要走的路。

47. My word. 我保證。

48. I know I acted like a jerk. 我知道我表現得像個愚蠢的人。

49. The four pillars are tradition, honor, discipline, and excellence.
四大原則爲傳統，誠實，修養和卓越。

50. Suck the mellow of the life. 吸取生命的精髓。

II. Questions for Dead Poets' Society

1. What subject does Mr. Keating teach?
2. What is Neil's most favorite extra-curricular activity?

3. What career does Neil's father want him to pursue?
4. Why does Charlie Dalton get spanking from the principal?
5. What does the Latin phrase "Carpe Diem" mean?
6. Why is Mr. Keating fired from his teaching?
7. How do you feel about Mr. Keating's being fired?
8. How do you describe Neil' relationship with his father?
9. What does Mr. Keating intend to teach his students?
10. At the conclusion of this film, why do the boys stand on their desks and say "Oh, captain, my captain?"
11. Why does Neil decide to kill himself?
12. Do you like Mr. Keating's way of teaching? Is it acceptable for the education system in Taiwan? Why? Or why not?
13. If you were Neil, how would you tell your father about how you really feel and what you want?
14. Is there any other ways for Neil to let his father know what he wants, except committing suicide?
15. What is the role that Neil plays in the "Mid-Summer Night"?
16. Who should be responsible for Neil's death? Why?
17. How do you feel about someone's committing suicide?
18. How do you feel about Mr. Keating's students standing on the table for him at the last scene?
19. How do you feel about Neil's death?
20. What is your opinion about the education of Taiwan?
21. What have you learned from this movie?

III. Quiz for watching the abridged film *Dead Poets' Society*

Seat No: _____ Name: __________ Student No: __________

_____1. What did Todd's parents send him for his last year's birthday gift?

a. a motorcycle b. a computer

c. a cap d. a box of stationery

_____2. What role did Neil play in the "*Mid-summer Night*" ?

a. a queen b. a king

c. a puck d. a tree

_____3. Who wrote the article about the gathering in the cave where Dead Poets' Society used to meet on campus periodicals?

a. Charlie b. Todd

c. Chris d. Neil

_____4. Mr. Keating is a _____ teacher.

a. cynic b. realistic

c. creative d. crazy

_____5. Was Charlie kicked out by the school administration?

a. Yes b. No

_____6. What (said Mr. Keating) do we have language for?

a. to woo woman b. to tell lies

c. to talk d. to take this test

*** 7-10 Translate it from English/Chinese to Chinese/English.**

7. He's the spitting image of his father.

____

6. Keep your head above you!

____

7. 吸取生命的精髓。

____

8. 你到底站在誰那邊？

____

IV. Dictation Test for abridged film handout *Dead Poets' Society*

1. ______ the day.
2. ______ out the entire page!
3. The heavens made a girl named Chris with hair and skin of gold. To touch her,…… would be ________.
4. I believe we _______ most of the chapter.
5. You will learn to _______ words and languages.
6. Swim against the _______.
7. For God's ____, stop chattering and sit down.
8. We're trying very hard to understand why you insist on defying us. Whatever the reason, we're not going to let you ____ your life.
9. Don't _______ me in public.
10. Not a____.
11. We'll sit in the back, and _____ away when it over.
12. Mr. Keating put us up to all this ____, didn't he?
13. It describes how Mr. Keating in and out of the classroom, encouraged Neil perry to follow his __________ with acting.
14. Sit down. This is your final warming. How ____ you? Do you hear me?
15. You're not an indentured servant. Prove it's not a whim to you. By your __________ and your passion.
16. My father is making me ____ the play.
17. You do admit to being a part of this dead poets _______.
18. That the powerful play goes on, and you may contribute a _____.
19. I know I acted like a ____.
20. The four _______ are tradition, honor, discipline, and excellence.

Answers

1.seize 2. rip 3. paradise 4. skipped 5. savor

6. stream 7. sake 8. ruin 9. dispute 10. clue

11. sneak 12. crap 13. obsession 14. dare 15. conviction

16. quit 17. society 18. verse 19. jerk 20. pillars

V. **Matching Activity for** *Dead Poets' Society*

____1. Like father like son.

______2. Seize the day.

______3. Rip out the entire page!

______4. That they're counting on me, and to put it out of my mind.

______5. I came for my personals.

______6. Swim against the stream.

______7. You will not let me down.

______8. I'll second that.

______9. Make a clean tear.　I want nothing left of it.

______10. I would you find your own walk.

______11. My word.

______12. Clear your mind.　Use your imagination.

______13. Neil, you have the gift.　What a performance.　I'm speechless.

______14. Show him how you are, what your heart is.

___15.Keep up the school work.

A. 我附議

B. 釐清思緒，運用你的想像力。

C. 把整頁都撕掉!

D. 你一而再再而三地那樣說，而你…甚至不了解我。

E. 我來拿我私人的用品。

F. 逆流而上。

G. 尼爾！你有演戲的天賦。好個表演！我真是服了你！

H. 有其父必有其子。。

I. 撕得乾乾淨淨，我希望不留一點痕跡。

J. 我希望你們能找出自己未來要走的路。

K. 我保證。

L. 即時行樂

M. 得應付好學校的課業。

N. 他們都指望我並…….。

O. 你不會讓我失望的。

VI. Film Clip Script

Father and Son

Neil : Father, I thought you'd gone.
All : Mr. Perry.
Father: Keep your seats, Fellas. I've just spoken to Mr. Nolan. You're taking too many extracurricular activities.
Neil : I've decided ...
Father: You should drop school annual.
Neil : I'm the assistant editor.
Father: I'm sorry.
Neil : Father, I can't. It wouldn't be fair.
Father: Fellas, excuse us for a moment ? Don't ever dispute me in public !
Neil : Father –
Father: After medical school, you can do as you damn well please. until then… Do as I say. clear ?
Neil : Yes, sir. I'm sorry.
Father: You know how much this means to your mother ?
Neil : Yes, sir. I'm always taking on too much.
Father: Well, that's my boy. Listen, you need anything, let us know.
Neil : Yes, sir.
Woman : Your father.
John : Really, you were all just wonderful.
Father: Excuse me. Excuse me !
Man : Neil ! You were great.
Boys: Neil? Neil !
Neil : I can't, guys.
John : Neil ? Neil, you have the gift. What a performance ! I'm speechless !
Father: You have to stay with – Get in the car ! Keating, stay away from my son.
Charlie: Neil ? Neil ? Mr. Perry, come on.
John : Don't make it worse.
Charlie: Is it okay if we walk back ?
Charlie: Captain ?
Father: We're trying very hard ... to understand why you insist on defying us. Whatever the reason, we're not going to let you ruin your life. Tomorrow you're enrolling in Braden military school. You're going to Harvard and you will be a doctor.
Neil : That's 10 more years; That's a lifetime !
Father: Oh, Stop it ! Don't be so dramatic. You make it sound like a prison term. You don't understand, Neil. you have opportunities ... that I never dreamt of. I won't let – And I am not going to let you waste them….
Neil : I've got to tell you what I feel !
Mother: We can still work it out…
Father: What? Tell me what you feel! What is it ? Is it more of this -- this acting business ? Because you can forget that. What ?
Neil : Nothing.
Father: Nothing ? Well, then, let's go to bed.
Neil : I was good. I was really good.
Mother: Go on, get some sleep.

XII. A Quiz for "Father and Son"

Father and son: A Quiz Note: For each sentence, you have four more sentences. Only one of these is almost the same meaning as the original sentence.

Seat No:____________

1.

a. I do not understand why you refuse to go!
b. I was unaware that you were still here!
c. I am glad you have finally returned to see us.
d. I was a little worried about you.

2.

a. No need to be so polite, guys.
b. You should show me a little more respect.
c. Go ahead, take your chairs with you.
d. Do not sit here. You might fall down.

3.

a. You should join more outside activities, son.
b. You're not a very good student, so I'm worried.
c. You must return the extracurricular activities.
d. You need more time for your class studies.

4.

a. You are too clumsy and often drop things.
b. You must quit editing the School Yearbook.
c. Your school's Annual is too heavy to take along.
d. You should get a job with the school annually.

5.

a. You know I am always too ambitious.
b. You know I always take on too much weight.
c. You know I always spend too much money.
d. You know I give rides to too many people.

6.

a. Here is a gift to congratulate your performance!

b. Give me the present you bought.

c. Don't you remember I mailed a gift to you?

d. You are a naturally talented actor!

7.

a. Your performance was surprisingly great.

b. You know my throat hurt very badly.

c. You did not say why you went away.

d. Sometimes it is better to say nothing.

8.

a. We will not help you disobey your parents.

b. We are getting tired of your bad behavior.

c. We remember being bad as children, also.

d. You should always do whatever we say.

9.

a. We will drive you to Braden Academy.

b. Tomorrow we will be rolling into Braden.

c. I am registering you into another school.

d. Tomorrow you will become a real solider.

10.

a. You think school is a great punishment.

b. You are a good actor, but I disallow it.

c. Mine is a sound decision about school.

d. You act as if you want to hurt yourself.

Questions:

1. I thought you'd gone! 2. Keep your seats, fella.
2. You're taking too many extracurricular activities.
3. You should drop the school annual.
4. I'm always taking on too much.
5. You were just wonderful.
6. You have the gift. What a performance.
7. We're trying very hard to understand why it is that you insist on defying us.
8. Tomorrow I will enroll you in Brighton Military School.
9. You make it sound like a prison term.

Answers: b a d c a
b a b a a

VIII. Film Clip Speaking Activity

Charlie Plays a Trick!

Gloria: Don't you guys miss having girls around? Boys: Yeah.

Charlie: That's part of what this club is about. In fact, I'd like to announce: published an article in the school paper in the name of the Dead Poets…..

Cameron: What?

Charlie: …demanding girls be admitted to Welton.

Neil: How did you do that?

Charlie: I run the print press. I slipped the article in.

Cameron: It's over now!

Charlie: Why? Nobody knows who we are.

Cameron: Well, don't' you think that they're gonna figure out who wrote it? They're gonna come to you and ask to know what the Dead poets Society is. Charlie, you had no right to do something like that.

Charlie: It's Nawanda, Cameron.

Gloria: That's right, it's Nawanda.

Charlie: Now, are we just playing around out here, or do we mean what we say? If all we do is come together and read a bunch of poems to each other, what the hell are we doing?

Neil: All right, but you still shouldn't have done it, Charlie. This could mean trouble. You don't speak for the club.

Charlie: Hey, would you not worry about your precious little neck! If they catch me, I'll tell them I made it up.

(in the school auditorium, a meting is called.)

Nolan: Sit. In this week's issue of Welton Honor there appeared a profane and unauthorized article. Rather than spend my valuable time ferreting out the guilty persons—and let me assure you I will fine them---I' asking any and all themselves known here and now! Whoever the guilty persons are, this is your only chance to avoid expulsion from this school. (phone rings)

Charlie: Welton Academy. Hello. Yes, he is. Just a moment. Mr. Nolan, it's for you. It's God. He says we should have girls at Welton.

(in Nolan's office. Charlie is going to receive a spanking)

Nolan: Wipe that smirk off your face. If you think, Mr. Dalton, that you're the first to try to get thrown out of this school, think again. Others have had similar notions and have failed, just as surely as you will fail. Assume the position. Count aloud, Mr.Dalton.

Neil: Were you kicked out? Charlie: No. Neil: So what happened?

Charlie: I'm to turn everybody in , apologized to the school, and all will be forgiven.

Neil: So what you gonna do? Charlie?

Charlie: Damn it, Neil--- the name is Nawanda.

IX. Quiz for Charlie Plays a Trick!

1. ..You can guess this person is explaining.
a. That is not what our club is called.
b. Those are the values and goals of our club.
c. That is exactly what I wanted to say.
d. This club is going to hit you over the head!

2….he means that he…
a. wrote something that will be in the newspaper.
b. is an editor for the school newspaper.
c. has taken a job as a news report.
d. works in the professional print shop.

3. …what does he want?
a. Females should study Sun Yat Sen Thought.
b. Females should become doctors and lawyers.
c. Females should earn the same money as males.
d. Females should fight in a war if they want to.

4….it means he…
a. secretly placed it within her desk.
b. put it in her mail box when nobody was looking
c. put perfume on it before mailing it to her.
d. almost fell down as he placed it on her desk.

5. …it means that…
a. their love will last forever.
b. their relationship is already broken up.
c. she doesn't know what you're talking about.
d. she is too happy right now.

6. …What did President Lee mean by that?
a. Soong must speak with a louder voice.
b. Soong talks too quietly.
c. Soong is not the main representative for the party.
d. Soong must someday become the KMT's boss.

7. …what can you guess about the boy?
a. Something was wrong with his behavior.
b. He should turn left, but he drove right instead.
c. She asked him to do something, but he didn't.
d. He forgot to say thank you.

8. …What kind of person would likely say this?
a. An honest and kind of gentleman.
b. A wise and righteous Buddhist monk.
c. A corrupt and selfish politician.
d. A typical university professor.

9. …What did the teacher mean by this statement?
a. Nobody ever tried to cheat on my tests before!
b. If you had studied, you wouldn't have to cheat!
c. I have experience dealing with cheaters like you!
d. You must think about why cheating is so bad!

10. …What is she asking them to do?
a. Stand in the correct way before the curtain rises.
b. Try to guess what they should do next.
c. Believe whatever the teacher says.
d. Argue about why dancing is a good theater art.

X. Song activity

To Sir with love

Those school girl days of telling tales
and biting ____are gone,
But in my mind I know
they still live __________
But how do you thank someone
who has taken you
From _______ to perfume
It isn't easy but I'll try,
If you wanted the sky,
I'd write across the sky in______
That would soar a _________feet high,
To sir with love.
The time has come for _______ book
And as I leave I know that
I am leaving my best friend.
A friend who taught me
Right from _______ and
_______from strong,
That's a lot to learn
What, what can I give you _______?
If you wanted the moon
I would try to make a start,
But I would rather you
Let me give ____
To sir with love.

XI. An article related the theme of this film:

BEFORE YOU KILL YOURSELF……..

Edited "The Reader's Journal"—Mark D. Rentz

You've decided to do it. Life is impossible. Suicide is your way out.

Fine---but before you kill yourself, there are some things you should know. I am a psychiatric nurse, and I see the results of suicide—when it works and, more often, when it doesn't. Consider, before you act, these facts:

Suicide is usually not successful. You think you know a way to guarantee it? Ask the 25-year-old who tried to electrocute himself. He lived. But both his arms are gone.

What about jumping? Ask John. He used to be intelligent, with an engaging sense of humor. That was before he leaped from a building. Now he's brain damaged and will always need care. He staggers and has seizures. He lives in a fog. But worst of all, he knows he used to be normal.

Even less violent methods can leave you crippled. What about pills? Ask the 12-year-old with extensive liver damage from an overdose. Have you ever seen anyone die of liver damage? It takes a while. You turn yellow. It's a hard way to go.

No method is foolproof. What about a gun? Ask the 24-year-old who shot himself in the head. Now he drags one leg, has a useless arm, and no vision or hearing on one side. He lived through his "foolproof" suicide. You might too.

Suicide in not glamorous. You may picture a movie star in a slinky negligee drifting off to eternal sleep from and overdose of pills. But your picture omits a likely sickening reality: as she dies, her sphincter muscles relax, and that beautiful gown is soiled with her excrement.

Who will clean your blood off the from now. It's a fact that suicide often follows suicide in families, and kids are especially vulnerable.

The carefully worded "loving" suicide note is no help. Those who loved you will never completely recover. They'll feel regret, and an unending pain. And rage, because at that moment, you cared only about yourself.

Suicide is contagious. Look around at your family: sons, daughters, brothers, sisters, husband, wife. Look closely at the four-year-old playing with his cars on the rug. Kill yourself tonight, and he may do it ten years from now. It's a fact that suicide often follows suicide in families, and kids are especially vulnerable.

You do have other choices. There are people who can help you through this crisis. Call a hot line. Call a friend. Call your minister or priest. Call a doctor or hospital. Call the police.

They will tell you that there's hope. Maybe you'll find it in the mail tomorrow. Or in a phone call this weekend. Or when you meet someone shopping. You don't know---no one does. But what you're seeking could be just a minute, a day or a month away.

You say you don't want to be stopped? Still want to do it? Well, then, I may see you in the psychiatric ward later. And we'll work with whatever you left.

XIII. A Paragraph about "Independent Thinking"

"Independent Thinking"

This paragraph is adapted from
"An Address to Harvard
Freshmen"------

To my mind, one of the most important aspects of a college education is that it provides a vigorous stimulus it independent thinking. The tremendous range of human knowledge covered by the curriculum, the diverse opinions expressed by the professors, the interminable arguments with your friends---all these contribute to feed the intellectual curiosity of all but the most complacent student. A desire to know more about the different sides of a question, (and) a craving to understand something of the opinions of other peoples of other peoples and other times make the educated man. Education should not put the mind in a straitjacket of conventional formulas but should provide it with the nourishment on which it may unceasingly expand and grow. Think for yourselves! Absorb knowledge wherever possible and listen to the opinions of those more experienced than yourself, but don't let anyone do your thinking for you.

Discussion Questions:

1. In your opinion, what does "independent thinking" mean?
2. As a college student, how do you cultivate your independent thinking?
3. What is the significance of independent thinking in the college education?
4. Besides what the author mentioned, can you think of any other resources which contributes to the human knowledge?
5. What is your ideal college education like?

XII. Speaking Activity: Pattern Practice

CORPORAL PUNISHMENT IN THE CLASSROOM

In my opinion/mind/view/way of thinking….

1. I ***Don't*** think hitting students is ________

proper
necessary
efficient
useful
practical
good

for the goals of education.

2. I ***think*** hitting students is ________

improper
unnecessary
inefficient
useless
impractical
bad

for the goods of education.

3. I ***think*** hitting students is proper

necessary
efficient
useful
practical
good

for the goals of education.

4. I ***think not*** hitting students is ________

improper
unnecessary
inefficient
useless
impractical
bad

for the goods of education.

XIII. Song Activity and Role Play

Flowers are Red

The little boy went first day of school. He got some crayons and her started to draw.
He puts colors all over the paper, for colors was what he saw.
The teacher said:
"What you doing, Young Man?"
"I'm painting flowers," he said.
She said:
"It's not the time for *Art,* Young Man
And anyway, flowers are green and red.
There's a time for everything, Young Man--- *a way it should be done.*
You've got to show concern for everyone else, for you're not the only one!
She said:
"Flowers are red, Young Man.
Green leaves are green.
There's no need to see flowers any other way
Than the way they always have been seen!"
But the little boy said:
"There are so many colors in the rainbow,
So many colors in a morning sun,
So many colors in a flower,
And I see every one!"
The teacher said:
"You're sassy! There's ways that things should be.
And you'll paint flowers the way they are, so repeat after me."
And she said:
"Flowers are red, Young Man.
Green leaves are green.
There's no need to see flowers any other way
Than the way they always have been seen!"
But the little boy said again:
"There are so many colors in the rainbow,
So many colors in a morning sun,
So many colors in a flower,
And I see every one!"
Well, the teacher put him in a corner.
She said:
"It's for your own good.

And you won't come out till you get it right
And are responding like you should."
Well, finally he got lonely.
Frightened thoughts filled his head.
And he went up to that teacher, and this is what he said—and he said:
"Flowers are red,
Green leaves are green.
There's no need to see flowers any other way
Than the way they always have been seen!"
Of course, time went by like it always does.
They moved to another town.
And the little boy went to another school.
This is what he found:
The teacher there was smiling.
She said
:

"Painting should be fun!
And there are so many colors in a flower,
So let's use every one!
But that little boy painted flowers in neat rows of green and red.
And when the teacher asked him why, this is what he said—and he said:
"Flowers are red.
Green leaves are green.
There's not need to see flowers any other way.
Than the way they always have been seen!"
But there still must be a way to have our children say:

"There are so many colors in the rainbow,
So many colors in a morning sun,
So many colors in a flower,
And I see every one!"

Appendix V

Nine Months

Since there are more and more college students having sexual relationships or choosing to cohabitate, it is not uncommon for unexpected pregnancies to arise. One time, some the author's former students suggested using a film related to this topic, a suggestion offered in the hope that the film would inspire necessary discussions about unwanted pregnancies, single motherhood and abortion. The romantic comedy *Nine Months* fit the bill. Topics raised in this film include abortion, cohabitation and single motherhood, but the film is laudable for its lack of graphic scenes of nudity, profanity or violence of any sort. For some teachers, this might not be a very appropriate selection for the EFL classroom, but the subject matter is relevant to young adults.

Before using this film, the instructor gave a brief overview of the content of the film, and let students decide whether or not they would be offended by the subject matter. Nobody objected; in fact, they even told the author: "Come on, we're all grown-ups. You sound a little bit out of date!"

This film is about a child psychologist Samuel (Hugh Grant) and his girl friend Rebecca (Julianne Moore), who have cohabitated for five years and had what they call a "perfect life." Everything changes when Rebecca becomes pregnant and decides to keep her child. Samuel's hesitation and ambivalence about fatherhood lead them to a breakup, but by the film's end Samuel repents and wants to marry Rebecca. Secondary characters brought to the screen by comedians Robin Williams and Tom Barr enhance the comedy.

As mentioned previously, the main reason for using this film was to elicit student opinions about the issues of abortion, cohabitation, unwed pregnancy, marriage, and the meaning of parenthood. In addition, it was hoped that through viewing this film students could enhance their critical thinking skills and acquire more prudent attitudes concerning the results of their behavior.

Quite a lot of time was dedicated to this film, much of it given over to discussion and sharing of opinions and experiences.

Viewing of the Abridged Film

In the control group, students were given some information about the film and asked if it was appropriate to show this film. No one objected, so they received the question list made by the instructor, and then watched the abridged film.

This time students didn't jot down phrases while viewing; they were simply reminded to concentrate on listening and viewing.

Nine Months

Actor: Hugh Grant
Actress: Jilianne Moore

Discussion Questions

1. Why is Sam afraid of having kids?
2. Why does the doctor suggest not to have the cats around when someone is pregnant?
3. Why do the other family enjoy having so many children? What do you think of it?
4. What do you think of single parent without getting married?
5. In your opinions, why some people like to cohabitate but not getting married?
6. When did Shine (Sam's friend) think about having a family?
7. Why did Sam change his idea about having a child? When?
8. What do you think of all the "changes" in different stages of our life?
9. Is this a appropriate film shown in the English class? Why? Or why not?
10. What do you think of "cohabitation" and "experimental marriage?"
11. What do you think of having sex relationship before getting married ?
12. What do you think of having a child before getting married?
13. How do you feel about Samuel's reactions toward Rebecca's "being pregnant"?
14. How do you feel about Sean's (Samuel' hippie friend) attitudes about "marriage" and life?
15. What should a marriage be like in your expectation?
16. What do you think of "abortion"? If one of your close friends got pregnant during the college year, what's your suggestion for her?

Open Logos

Samuel: All right. Toast time.
Rebecca: All right.
Samuel: Um, this is, amazingly enough, to us. Five incredible, incredible years. Cheers. Come here.

Woman: Brendan, we're leaving in five minutes, sweetie.
Rebecca: Samuel.
Samuel: Yeah?
Rebecca: Do you want more?
Samuel: No, thanks. No. I've had lots.
Rebecca: No. Not lunch. I mean more for us.
Samuel: By which you mean the big "M"-- Marriage, hum?
Rebecca: Well...yeah. Um, I'm over 30. And I feel like something's missing.
Samuel: O.K. Well, you know, what?
What could possibly be missing?
Let's look at that, because, you know.
We live in a fantastic apartment.
My practice is really good.
We get on better than most married couples.
Sure. Life is dangerously close to perfection actually.
So, um, why would you want to change things?
Why change what's perfect?
Yeah?
Right.
Rebecca: O.K

Key vocabulary for students' debate and discussion

	中文	英文
1	同居	cohabitation
2	墮胎	Abortion
3	未婚媽媽	unmarried mother
4	報戶口	registering into the household
5	心理不健全	Psychologically unhealthy
6	身體傷害	Harm to the body
7	心理傷害	Psychological Harm
8	潔身自愛	Behave yourself
9	保險套	Condom
10	正確性知識	Healthy knowledge about sex
11	避孕措施	Birth-control policy
12	婦女病	Gynaecopathy

13	棄嬰	Unwanted babies
14	避孕藥	Birth-control pills
15	精神崩潰	Psychological breakdown
16	單身女人	A single woman
17	人格	Personality
18	保守的	Conservative
19	開放的	Open-minded
20	試婚	Trial marriage
21	名譽破壞	Disgraceful to the reputation
22	社會問題	Social problems
23	道德觀	Sense of morality
24	密醫	Unlicensed doctor
25	貞潔	Virginity
26	處女的貞節	Virgin purity
27	異樣眼光	Suspicious points of views
28	一時衝動	Impulse
29	性行為	Sex behavior
30	奉子成婚	Getting marries because of being Pregnant
31	大男人主義	Macho

Appendix W

Crouching Tiger, Hidden Dragon

This film is based on a Chinese novel in which the marital arts hero Li Mu Bai (Chow, Yun Fat) is ready to move on to a life of meditation and a long delayed personal life with his long time close girl friend Yu Shu Lien (Michelle Yeoh). He plans to hand over the four-hundred-year-old sword to Shu Lien. She takes the sword to Beijing and gets caught up in the dual life of Jen (Zhang Ziyi), who acts as the well-behaved governor's daughter by day, but is trained to be good at martial arts at night.

The film tracks the lives of three proud fighters, each trying to deal with their inner emotions. Li Mu Bai is unable to declare his love to Yu Shu Lien, and she has to hide her inner turmoil. But it has been arranged for the young aristocrat Jen to marry someone she does not like. At the end, Li Mu Bai dies after being poisoned by Jade Fox. Yu Shu forgives Jen and gives her the sword. But Jen chooses to dive into a limitless cliff. (cited from a film review on the Internet.)

1. Repeated Viewing with Various Subtitling

In order to lower students' anxiety about the rapidly spoken dialogues and help them fully understand the plot, repeated viewing of a film excerpt was used. Since students had prior exposure to this listening practice, one group decided to use the scene entitled "Li Mu Bai," with a dialogue between Li and Yu, as the clip for this activity.

Before showing the clip to the students, the group asked their classmates some questions, such as, "Have you seen this movie before?" "What do you think of this movie?" "When you see your lover, how do you greet him/her?" "How would you say 'Bee Kuang', 'Zu Den' in English?" Few students had not seen this movie before; therefore, the group gave only a very brief introduction of the plot. When the group asked about how students would greet their lovers, various answers were given such as "I would give her a hug," " I would just say 'Hi' to him," "I would hold her hands," and so on. Then, the clip was shown three times: the first viewing with English dubbing and Chinese subtitles, the second with English dubbing and English subtitles, and finally English dubbing without any subtitles. The viewings were done in this sequence to enable students to gradually move their attention from simple plot understanding toward full aural comprehension.

For the post-viewing activity, the assigned group raised some questions about the plot and referred to some expressions used in clip, such as "What do you think of the way they greet each other after they haven't seen each other for a long time?" "Why did Li Mu Bai come to see Yu Shu Lien?"

2. Viewing with Reversed Subtitles

The assigned group first chose two film clips for this activity. After consulting with the teacher, they decided to use Scene 23, "Sisterly Advice," a conversation between Jen and Yu about the trouble that Jen had gotten into with some warriors. The purpose of this activity was speaking and listening practice. The students watched this clip twice with Chinese dubbing and English subtitles. Then, the class was divided into two teams, each team coming up with some sentences in Chinese, which they asked the other team to paraphrase in English. The teacher acted as judge, monitoring the score of each team.

3. Viewing with Commentary

The DVD format of this film provides the special features, and one of them is Ang Lee's (Director) voiceover commentary with the writer James Schamus about the whole process of shooting the film, which we can hear while the film is proceeding. The purpose of this activity is for students to listen to more authentic dialogues. Since the activity was not so familiar to the author's students, she recommended that the students select a clip with little dialogue but a lot of action or special effects. The author asked students which scenes would fit this purpose most. Some students recommended scenes such as Scene 6, "*Sword Thief*", in which Yu chases Jen up walls and across roofs; Scene 24, "*Jen vs. Shu*", in which Yu and Jen have a big fight and Ang Lee explains what these weapons signify in Chinese martial arts; and Scene 25, "*Li vs. Jen*", in which Li and Jen have a sword fight in the bamboo forest on the invisible wires that make them fly. Ang Lee talks about how they shot this scene and what the two main actors thought about while shooting this scene. After discussion among the group and with the teacher, the students decided to use Scene 6, "*Sword Thief*", for the activity.

For the post-viewing activity the assigned group raised some questions about the content of this clip, such as "According to Ang Lee, how long did it take to shoot this scene?" "How was this scene shot?" "What was the most difficult part of this scene to shoot?" "Do you like this scene, and why?"

4. An Interview with Michelle Yeoh

This DVD film was also installed with the extra feature of an authentic interview with Michelle Yeoh, a native English speaker from Malaysia. The purpose of this activity was to let students have the chance to know more about the actor, and her emotions and feelings when she was acting in the film. In addition, its aims include letting students hear English spoken by a non-native speaker to see if they could better understand the dialogues.

The assigned group for this activity first discussed it with the teacher and got some guidance for designing the activity. They first asked their classmates if they liked Michelle Yeoh or not, and what films with Michelle Yeoh they had seen. Then, they provided some background about her.

The original interview was more than six minutes, but the students cut the clip down to only about 3 minutes and showed it to the class twice with no subtitles. For a post-viewing activity they asked some short questions about the content of the clip, for example, "What's her feeling about acting in this film?" "What is her impression of Ang Lee's directing techniques?" "What was the most challenging thing about taking part in this film?" "What's her most unforgettable experience about acting in the film?" etc.

5. Sequencing

The assigned group quite creatively and nearly completely this activity, needing only a little help with machine operation from the teacher. The clip is from scene 22, "Invincible Sword Goddess", in which Jen fights with a bunch of warriors in a tavern and recites a poem when someone asks her who she is. The purposes of the activity are listening comprehension, oral composition, and discussion.

There are six sentences in poetic style in the poem. The assigned group developed a handout with six sentences and put them in random order. Before the viewing, the students were told that they were going to view a scene with a poem, and their task was to take particular notice of the order of utterances.

Please put the right order for the following sentences.

1.
2.
3.
4.
5.
6.
7.

(a) I am the desert dragon. I leave not trace.
(b) Armed with the incredible Green Destine.
(c) Tomorrow I'll kick over Wudan Mountain.
(d) Be you Li or southern Crane, lower your head and ask for mercy.

(e) Who am I? I am the Invincible Sword Goddess.

(f) Today I fly over Eu-mei.

The Chinese dialogues spoken in the film are as the following:

瀟洒人間一劍仙
青冥寶劍勝龍泉
任憑李俞江南鶴
都要求我憐
沙漠飛來一條龍
神來無影去無蹤
今日踏破峨眉頂
明日拔去武當峰

6. Interior Monologue

As Stempleski and Tomalin (1990) state, the a sequence in which one character clearly has strong feelings or reactions but speaks little or no dialogue can be quite effective for doing interior monologues to enhance students speaking skills. The last scene of this film, "Wudan Mountain", in which Jen jumps down the cliff, was selected for speaking practice. In this scene, she does not speak much. She only says to her lover, "Do you still remember the story you told me about a man jumping from the cliff for looking for the cure for his mother?" Then she flew flies down to the cliff, accompanied by very expressive music. Although she does not say much, she must have strong feelings and emotions. This clip is good for having students ~~to~~ imagine what the character is thinking and feeling at that moment. After viewing this clip twice, students wrote an interior monologue from the character's point of view. Then they compared and discussed their monologues in groups, and later a representative from each group shared their group version of monologue with the rest of the class. The teacher recommended this activity, and the scene was selected by one of the groups.

7. Translation Competition Game

One group designed a translation competition game in which students have to guess how some English expressions might be translated into Chinese. They prepared a list of expressions in English from this film. Students were given 10 minutes to prepare for the competition. The purpose of this activity was to let students learn how to translate some English into Chinese. After 10 minutes, one group member from the teaching group read aloud some expressions in Chinese and asked students to find the right expressions in English. Whoever got the answers would get a prize. Students were very enthusiastic about this activity, which developed their translation skills and encouraged them to speak in front of the class.

The following expressions are from "*Crouching Tiger, Hidden Dragon.*" Please take ten minutes to translate them into Chinese and later attend to a translation game.

1. All of it is simply a state of mind.
2. Just fight!
3. Real sharpness comes without effort.
4. Stop talking like a monk!
5. On guard!
6. No growth! Without assistance.
7. No action! Without reaction.
8. Now, give yourself up and find yourself again.
9. You need practice. I can teach you to fight with the Green Destiny, but first you must learn to hold it in stillness.
10. I left the training early.
11. You were enlightened?
12. He said you were practicing deep meditation.
13. I was surrounded by light. Time and space disappeared.
14. Instead, I was surrounded by an endless sorrow.
15. I heard a true master has arrived. I have come to seek a lesson.

8. Theme-song Singing

The theme song for this film is sung by one of Taiwan's most famous singers, CoCo Lee. Even though the audience cannot see her performance in the film, it is included in the section of extra features in the DVD format.

One group volunteered to look for the lyrics and design the activities. First they played the DVD song; then the lyrics were distributed to the students. Since the lyrics seemed a little bit difficult for the students to explain completely and clearly, the teacher provided occasional help with the explanation. The second viewing was without visual images, only with sound. Students were asked to follow the lyrics twice until they could almost master this song.

To encourage their classmates to try singing the song, the assigned group prepared two gifts for any solo performer or group singing this song. Some students did volunteer to perform at the front of the class. The singing activity created a relaxing and pleasant atmosphere in the classroom, and for language acquisition as well.

A Love Before Time

Music composed by & Tan Dun

Lyrics by James Schamus

If the sky opened up for me, and the mountain disappeared,
If the seas ran dry, turned into dust and the sun refused to rise,
I would still find my way, by the light I see in your eyes.
The world I know fades away, but you stay.

As the earth reclaims its due, and the cycle starts anew,
We'll stay, always in the love that we have shared before time.

If the years take away every memory that I have,
I would still know the way that would lead me back to your side.
The North star may die,
But the light that I see in your eyes will burn there always.
Lit by the love we have shared before time.

When the forest turns to jade, and the stories that we've made,
Dissolve away, one shining light will still remain.

When we shed our earthly skin,
And when our real life begins,
There'll be no shame,
Just the love that we have made before time.

Appendix X

Movie Web-sites

I. Free Movie Scripts:

1. Drew's Script-O-Rama (http://www.script-o-rama.com/)
   This includes a comprehensive index of about 600 movie and television scripts, which can be downloaded right from the site.

2. NemoniC's Unlimited Movie Script & Screenplay Page (http://www.geocities.com/)
   It has around 200 movie scripts on-line that can be downloaded free.

II. Charged Scripts:

1. The Script Shop (http://www.scriptshop.com/)
   It offers complete authentic screenplays for about 3000 movies in printed form for US$15.

III. Movie and Video Clips

1. Video Links (http://video-links.com/)
   It consists of a collection of hundreds of movie, music, and TV commercial clips.

IV. Searing for background information on movie stars

1. The Celebrity Connection (http://www.geocities.com/Hollywood/6361/celeb.html)

V. Video & Captioning (http://www.edc.org/FSC/NCIP/ASL_toc.html#anchor186180)
   It contains a list of resources of using captioned video for educational purposes.

VI. The Media Classroom (http://kqed.org/Cell/school/mediaclassroom.html)
   It provides an assortment of ideas on how to use video in the classroom.

VII. The JALT Video National Special Interest Group Homepage (http://language.hyper.chubu.ac.jp/jalt/nsig/video/video.htm)
   It contains information on current video events; a listing of presentations and papers on video, including the interest group's on-line publication, Video rising Online; and network information about teachers working with video.

VIII. Japan JALT Video Rising (http://members.tripod.com/~jalt_video/)

IX. TESOL Video new (http://iac.snow.edu/faculty/dogden/vis/)

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